LAY IT
KE IT IS
UITAR
TABLATURE

JOE SATRIANI SUPER COLOSSAL

CLMC

ARTIST APPROVED

JOE SATRIANI
SUPER COLOSSAL

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This book was approved by Joe Satriani

Transcribed by Paul Pappas

Artwork by Rex Ray

Cherry Lane Music Company
Director of Publications/Project Editor: Mark Phillips
Publications Coordinator: Gabrielle Fastman

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JOE SATRIANI — SUPER COLOSSAL

It's been 20 years since guitar monster Joe Satriani shook the world with his debut solo release, *Not of This Earth*. But when we broke this news to Satch himself, he couldn't believe it.

"Wow," he marvels. "I had no idea." Quickly he logs onto his website, satriani.com. "Whaddya know! You're absolutely right!"

Of course, this just proves that Satriani isn't the type to look back—especially when he's got something like *Super Colossal* on his mind.

Who can blame him? Even in a catalog that's overflowing with some of the most amazing six-string wizardry ever documented, *Super Colossal*, his newest Epic release, stands out. Whether you're a connoisseur of the guitaristic arts or someone who simply digs great grooves and passion in music, this CD lives up to its name.

In fact, though Satriani has had a dream career that's ranged from building a reputation as the teacher that the greatest guitarists sought out for lessons, to exploding all over the map with more than ten million sales of eleven solo albums (two platinum, four gold), thirteen Grammy nominations, three platinum DVD's, the historic G3 guitar summits, and tours/sessions with everyone from Mick Jagger to Deep Purple to Spinal Tap, *Super Colossal* is an unprecedented achievement.

Why? Because it's about more than playing guitar.

It's about the magic in music.

More precisely, it's about finding that sweet spot where sweeping gestures and a craftsman's attention to detail enrich each other.

You hear it in the title track's thundering, foot-stomp beat and intricately textured lead line; in the spiritual intensity of "A Love Eternal"; in the raucous, party-down exhilaration of "Crowd Chant"; and in the cinematic menace of "One Robot's Dream."

And especially, you feel it because Satriani is digging down, finding the right note and letting it fly, and focusing more on touching hearts than blowing minds.

Super Colossal, then, completes his transformation, long in progress, from stunning instrumentalist to fully realized artist.

"People who picked up on my records early on knew that I couldn't be easily pigeonholed," Satriani says. "I was never a metal player or a fusion player or a straight-ahead rock player, though these are all elements of my personality. I think I just go further into each of those places now, especially on *Super Colossal*. To me, there's more variety here than on any other album I've done."

The title reflects the ambition that Satriani brought to this project from its first conceptual glimmer. In the spring of 2005 he was winding down the tour behind his previous album, *Is There Love in Space?*, a marathon that had him playing 115 shows in 25 countries over 14 months. His plan was to head home to San Francisco after the last show in India, wrap up a few projects—the *G3 Live in Tokyo* DVD, music for a NASCAR video game—and then start cutting a live CD.

Maybe that was his road adrenaline talking, for once he allowed himself a short vacation, a different picture took shape. "It dawned on me that I didn't want to do that live album right now," he explains. "In fact, I was totally against it. Instead, I wanted to stay in my little cave—my home studio—and build a beautiful but powerful record, one that sounds big on the surface but also has details hidden inside that you hear after listening for maybe the tenth time."

With that, Satriani combed through more than 30 of his latest songs. As he whittled this list down, he backed away even further from the live concept, to the point that he decided to do the record, aside from the drum tracks, on his own. "I couldn't let any of them go," he admits.

And so the hard work began. In early morning and late evening sessions, recording digitally in the cozy facility he'd built next to his son's playroom, shaping each sound carefully through familiar and new equipment, Satriani addressed his songs, beginning with a guide track that he'd lay down on electronic drums. The keyboard and guitar followed, with the bass coming in at the end. The further he got, the better he felt about working on his own.

"When you're a multi-instrumentalist, layering each part, you have lots of time to reflect," he says. "After a few months you're dying to take the music out in front of an audience and slam it out. But the opportunity to get really subtle and delicate exists only when you're recording these songs for the first time. Also, you learn from it. You're fully engaged, so that you wake up in the middle of the night thinking about it. You worry and agonize over every detail, but six months later all that fades and you're in love with what you've done."

This attention to detail shines throughout *Super Colossal*. Encouraged by the sounds he was discovering through the interplay of instrument, amp, speaker simulators, and processors, Satriani found ways to express himself through long notes, perfectly selected and caressed, as well as the occasional blinding run. "It was a journey for me to play a song like 'Ten Words,'" he points out, "to learn how to be restrained. You're not just wailing. It's hard to make an instrumental that really says something; that's not just background music or some superficial 'get up and dance' thing. There's nothing wrong with either of those forms; it's just that I'm not doing that. I'm going deeper.

"Besides, after making records for—now that you've pointed it out—20 years," he adds, just a bit wryly, "I'd feel bad if somebody said, 'Man, you're just playing indiscriminately.' You're supposed to get better and to learn how to make the music work, and sometimes that does mean laying back and really speaking through your guitar instead of treating it as a vehicle that lets you play really fast, which increasingly means less and less to me."

After finishing his tracks, he sent them out for live drum overdubs: Four—"A Cool New Way," "One Robot's Dream," "The Meaning of Love," and "Made of Tears"—went to session giant Simon Phillips in L.A.; the rest were cut by Satriani's longtime associate Jeff Campitelli in Vancouver, at the Armoury, a studio that co-producer Mike Fraser (AC/DC) recommended. The acoustics of its main room yielded exactly what Satriani wanted for the rhythm track: a big, brawny resonance that complemented the power of his most aggressive lines, and a rich whisper for softer moments.

"I wanted a sound that was complex and emotional but never revealed the technology behind it," the guitarist explains. "As a result, I managed to find the best guitar tones I've ever put on record. The sound of this album, the incredible variety that somehow fits under this umbrella of *Super Colossal*, makes it special in our book.

"And," he reminds us, "I didn't even know I was celebrating 20 years."

SUPER COLOSSAL

By Joe Satriani

A **Intro**

Moderately slow Rock ♩ = 90

Gtr. 1 (dist.)

N.C.

mf

*w/ harmonizer

*Harmonizer doubles one octave above and one octave below (throughout).

Gtr. 2 (dist.)

G♯ ⑥ 16fr.

mf

P.S. w/ harmonizer

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B

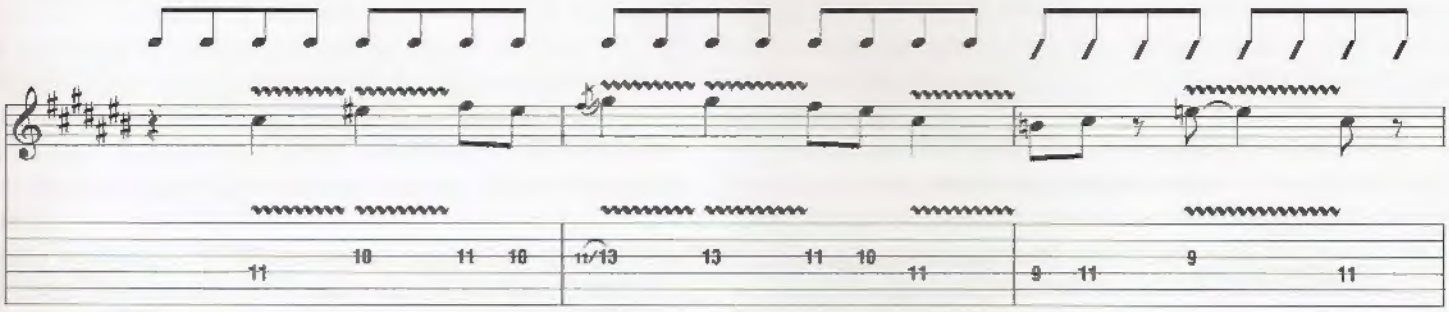
2nd time, Gtr. 3: w/ Fill 1

C♯5

4fr.

Rhy. Fig. 1

E5

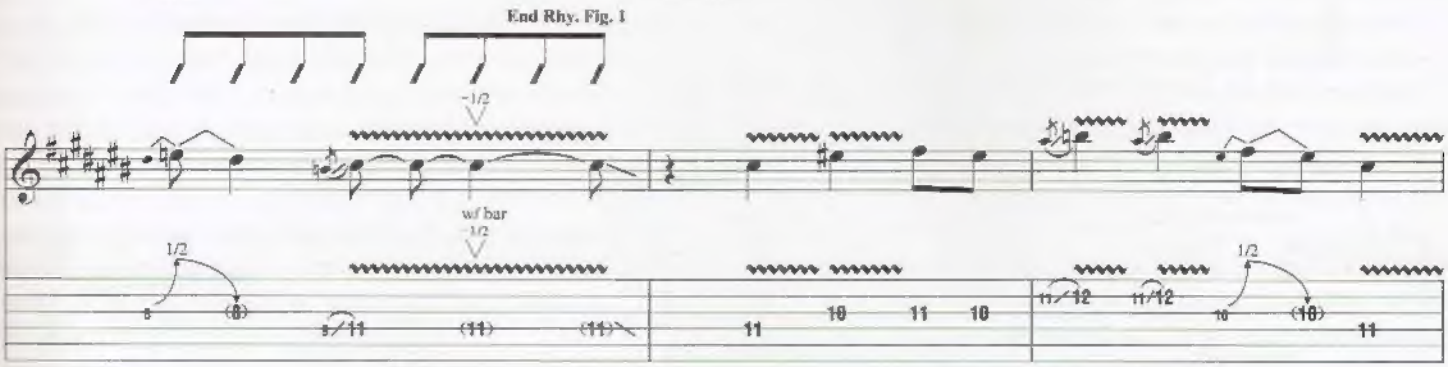


Gtr. 2: w/ Rhy. Fig. 1 (3 times)

F♯5

N.C.(C♯5)

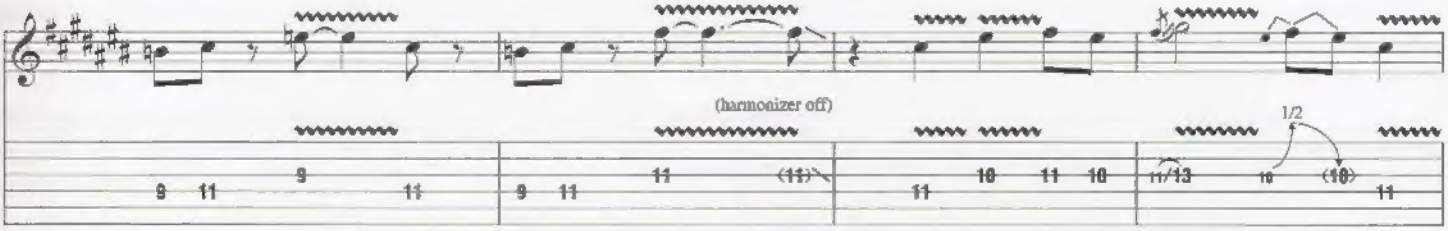
End Rhy. Fig. 1



E5

F♯5

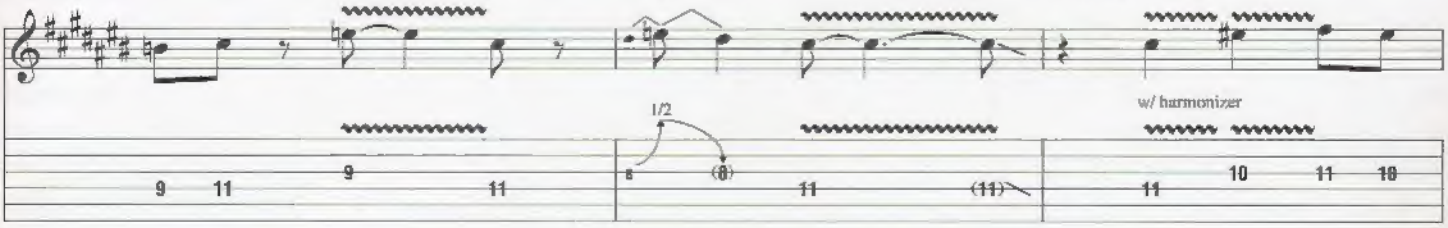
N.C.(C♯5)



E5

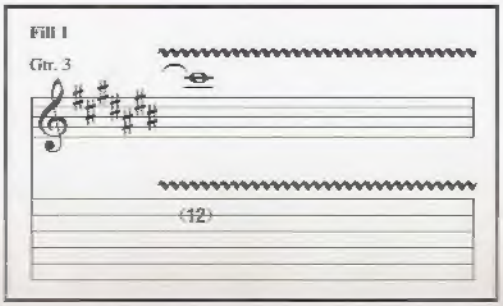
F♯5

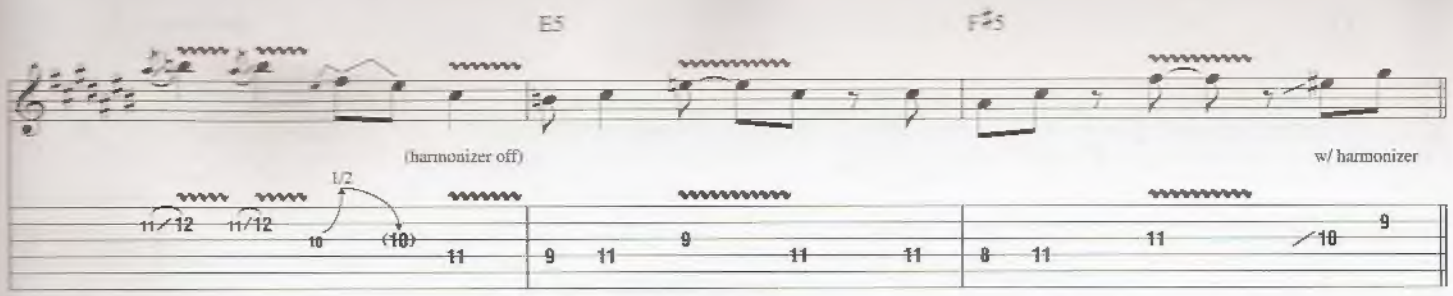
N.C.(C♯5)

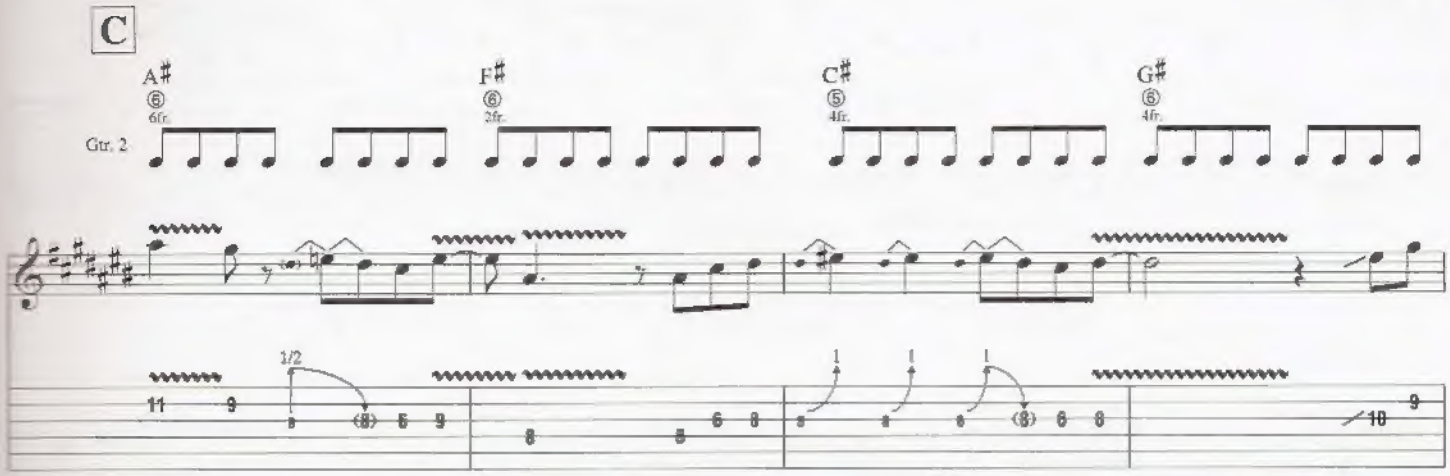


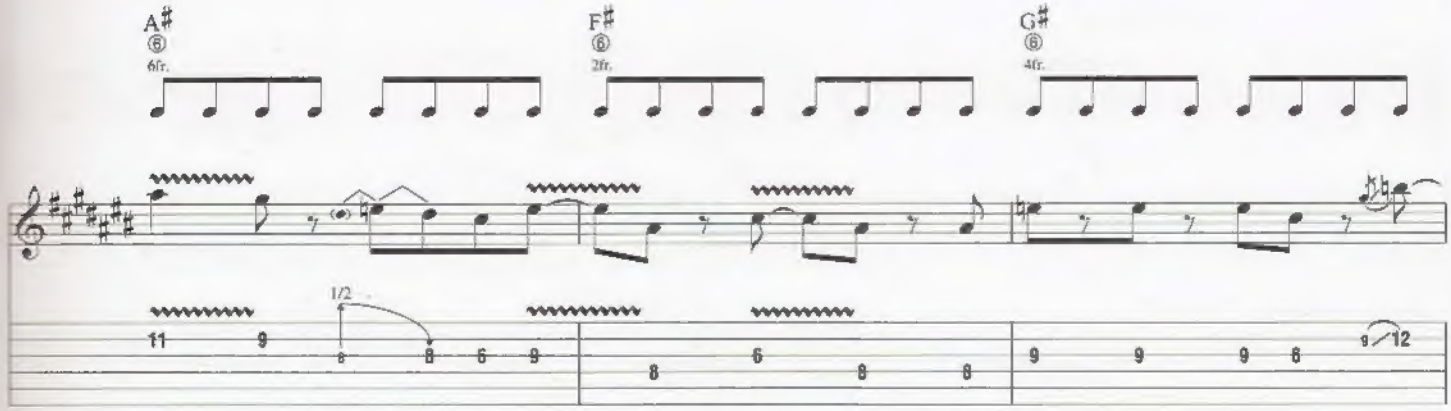
Fill 1

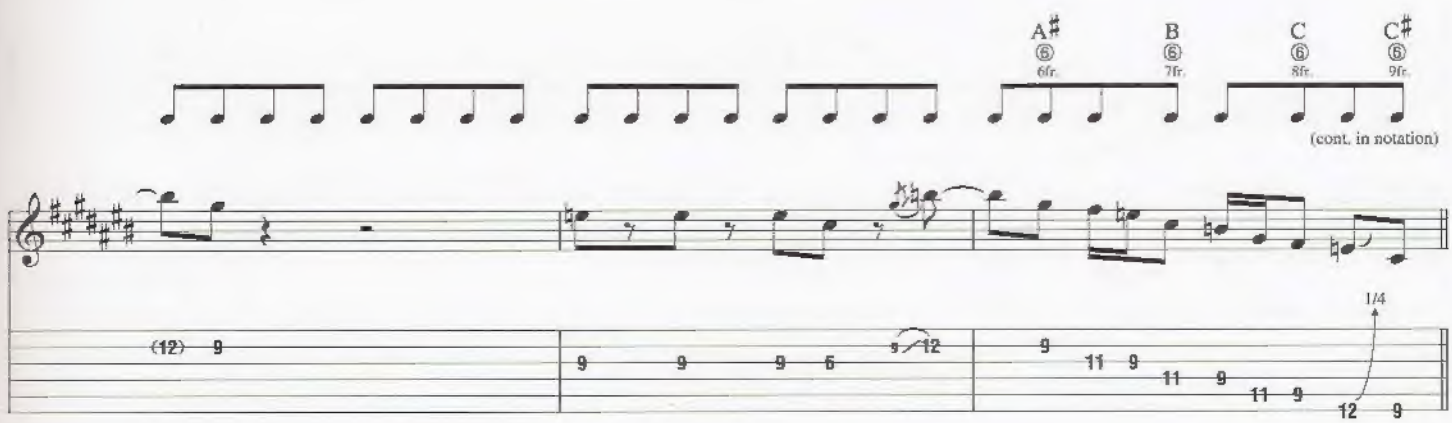
Gtr. 3

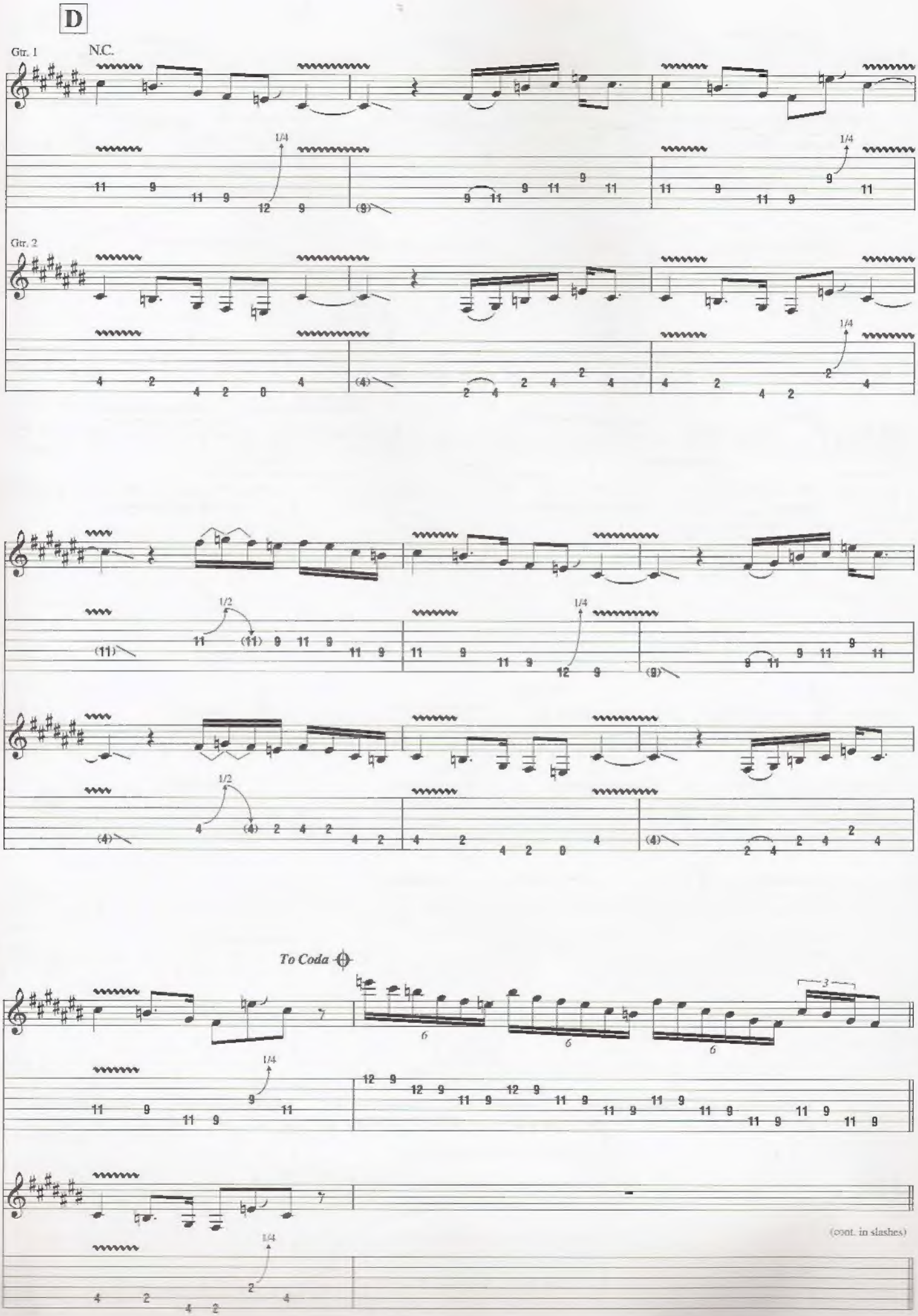


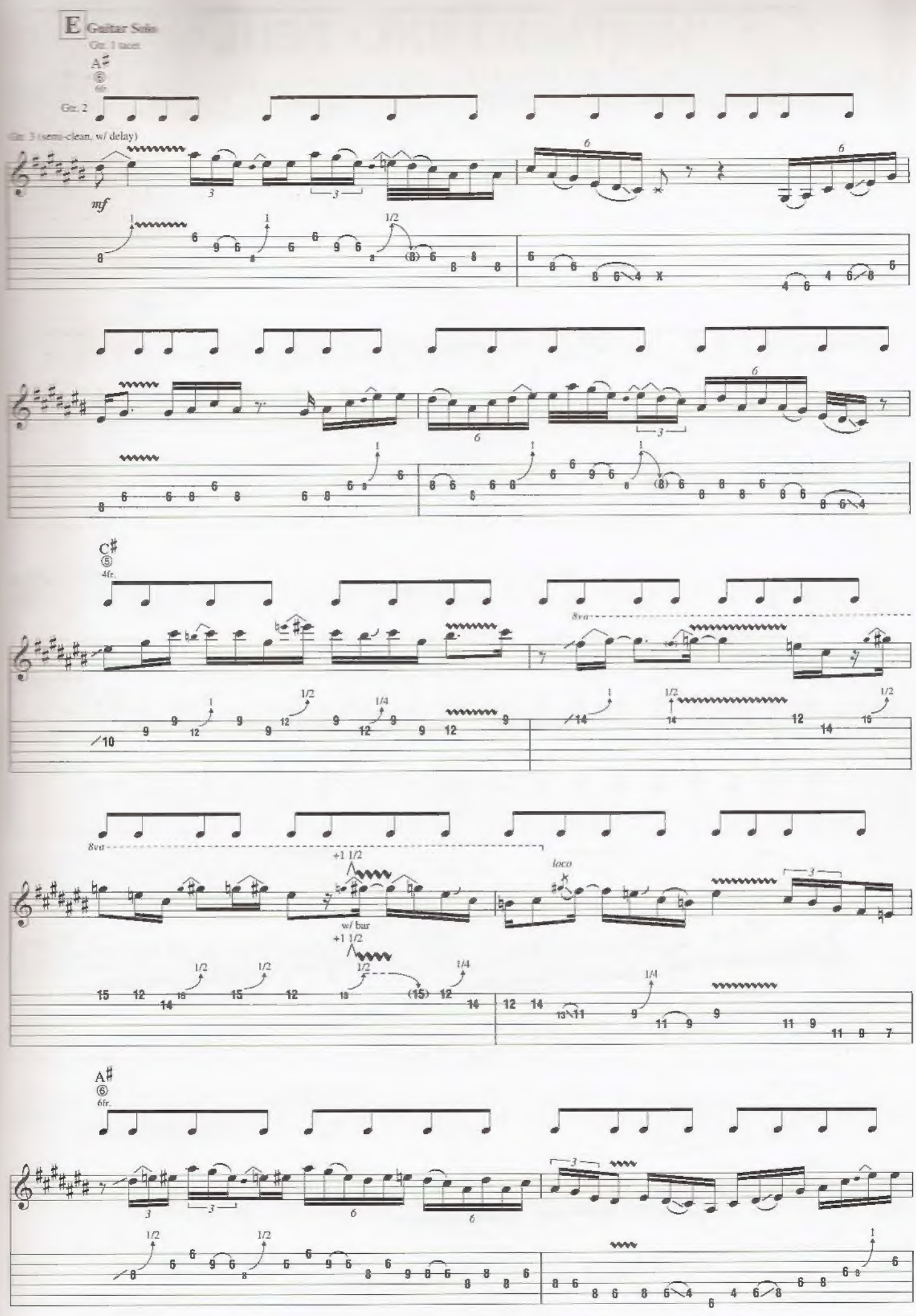

E5
F♯5
(harmonizer off)
w/ harmonizer
1/2

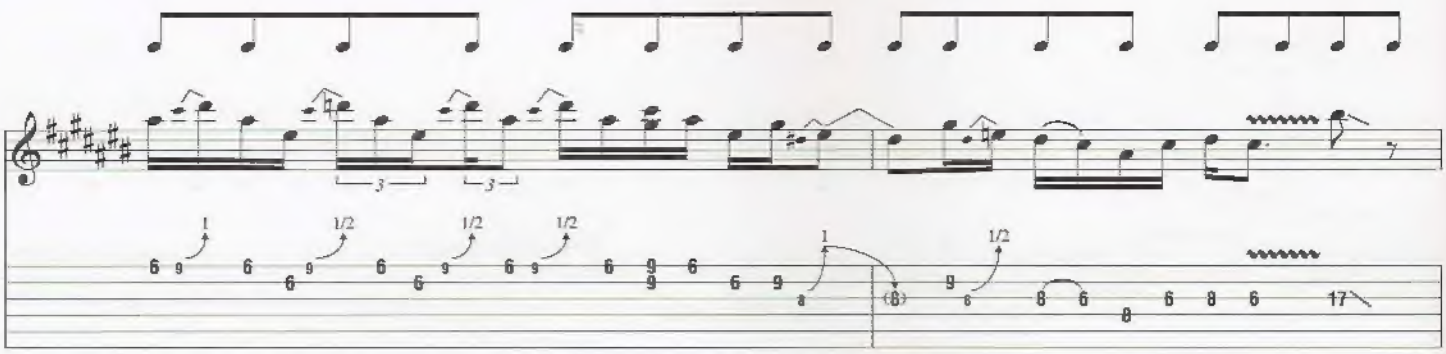

C
A♯
6fr.
F♯
2fr.
C♯
4fr.
G♯
4fr.
Gtr. 2
1/2


A♯
6fr.
F♯
2fr.
G♯
4fr.
1/2

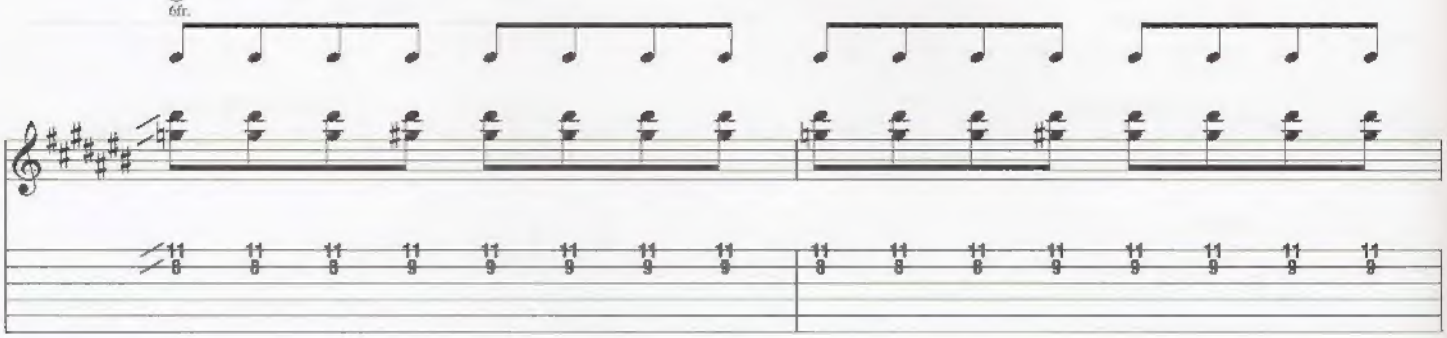

A♯
6fr.
B
7fr.
C
8fr.
C♯
9fr.
(cont. in notation)
1/4


D
Gtr. 1
N.C.
Gtr. 2
To Coda
(cont. in slashes)


E Guitar Solo
Gtr. 1 tacet
A♯
6fr.
Gtr. 2
Gtr. 3 (semi-clean, w/ delay)
mf
C♯
4fr.
8va
+1 1/2
w/ bar
loco
A♯
6fr.

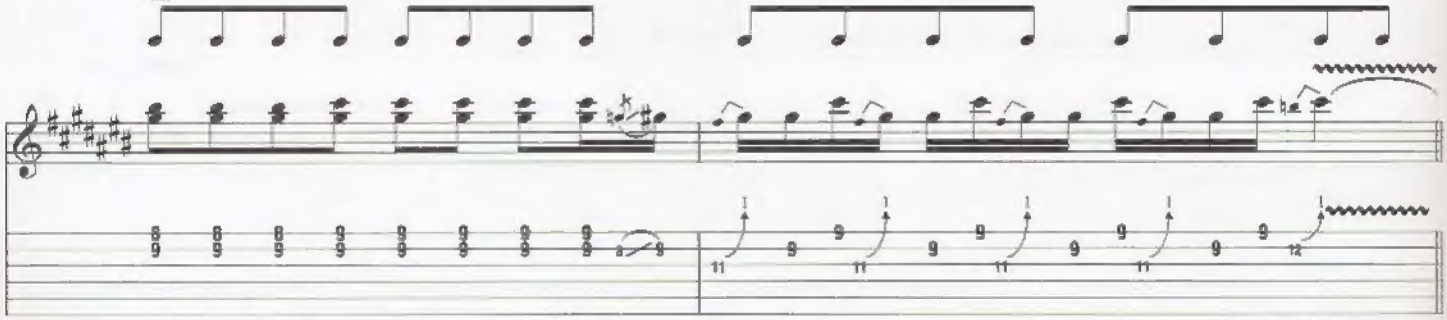


D♯
⑤
6fr.



D.S. al Coda

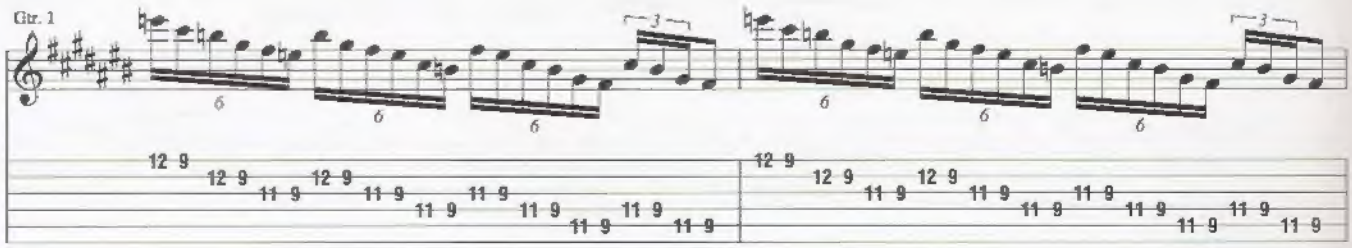
G♯
⑥
4fr.

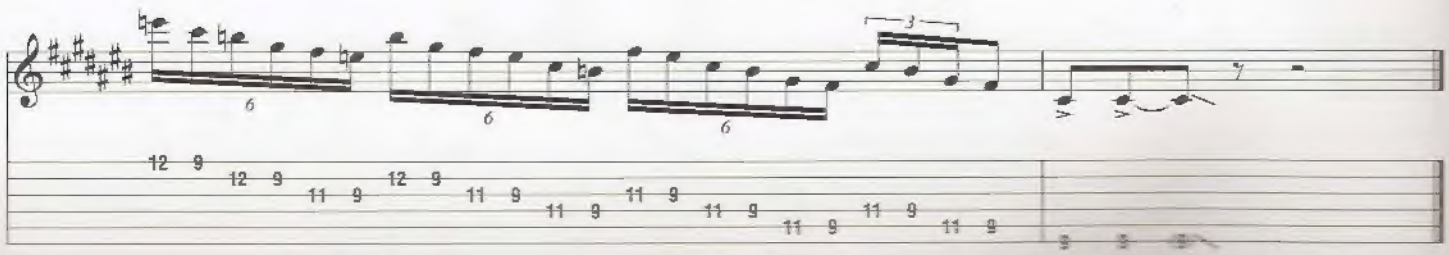


Coda

Gtr. 2 tacet

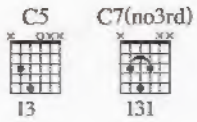
Gtr. 1





JUST LIKE LIGHTNIN'

By Joe Satriani



A Intro

Moderately ♩ = 96

N.C.(Gm)

Riff A

Gtrs. 1 & 2 (clean)

mf

1/4

End Riff A

B

Gtrs. 1 & 2: w/ Riff A (4 times)

N.C.(Gm)

Gtr. 3 (semi-clean)

mf

w/ fingers

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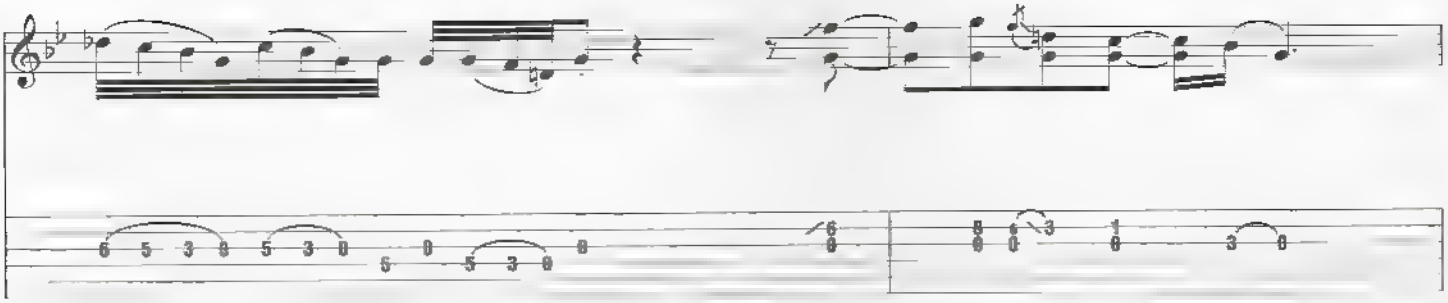
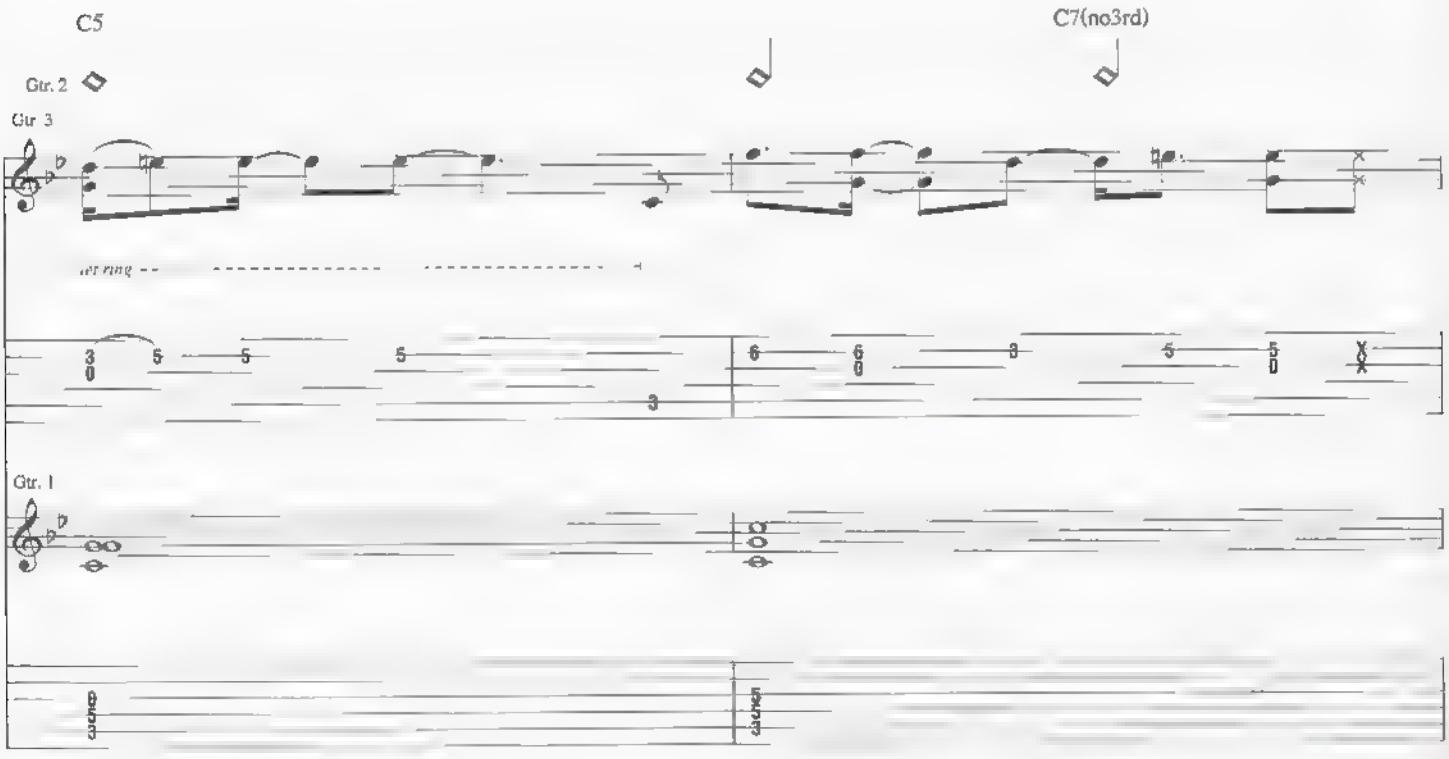
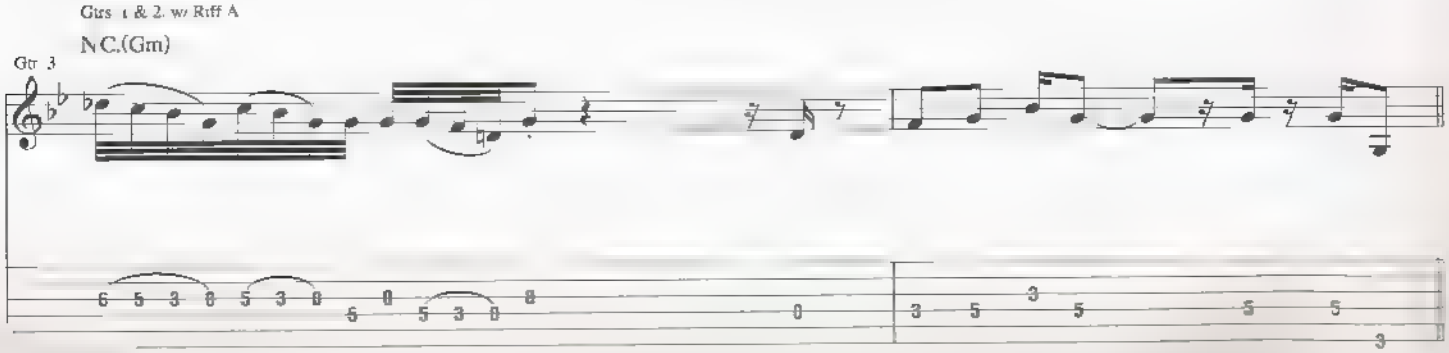
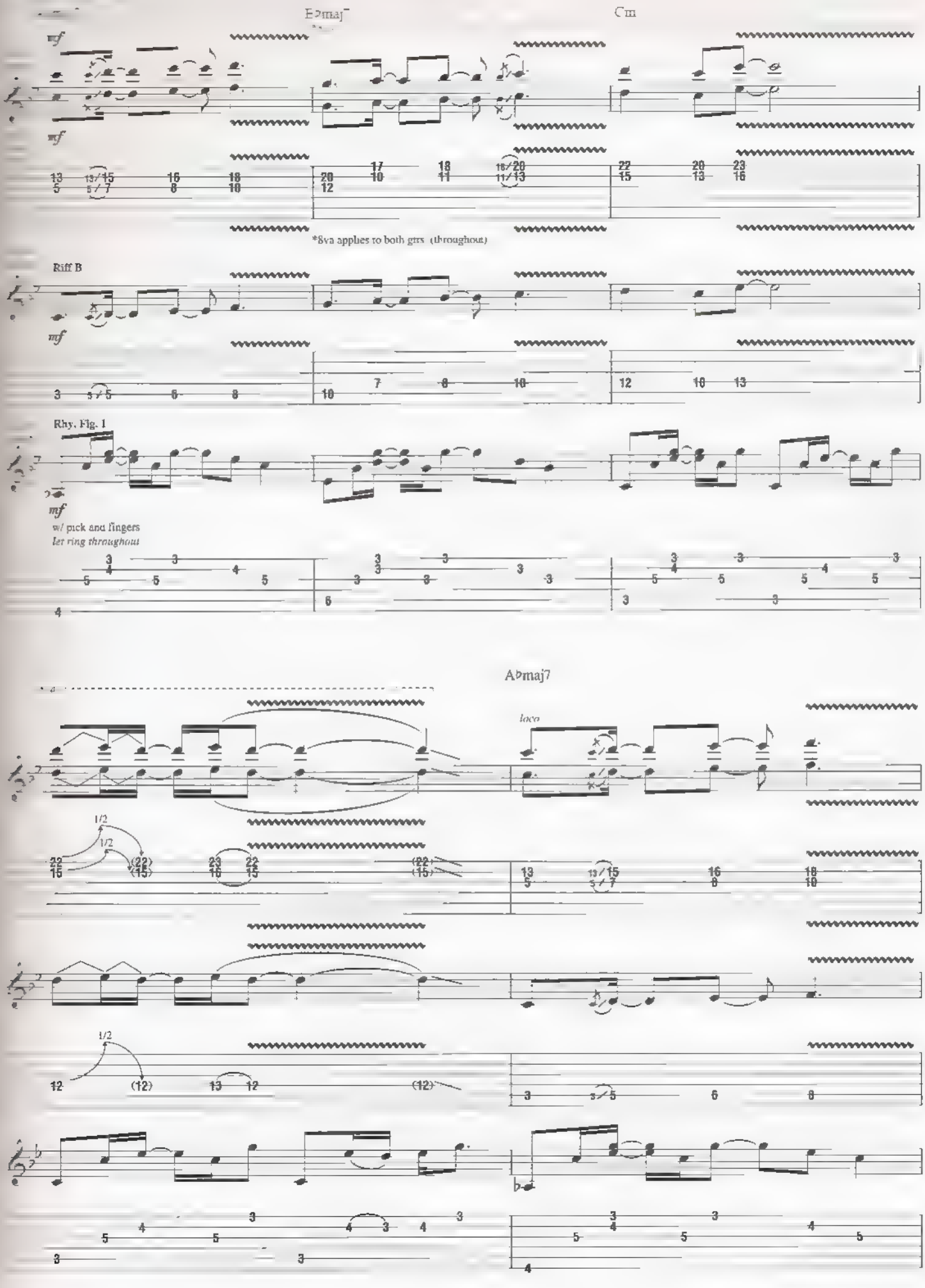
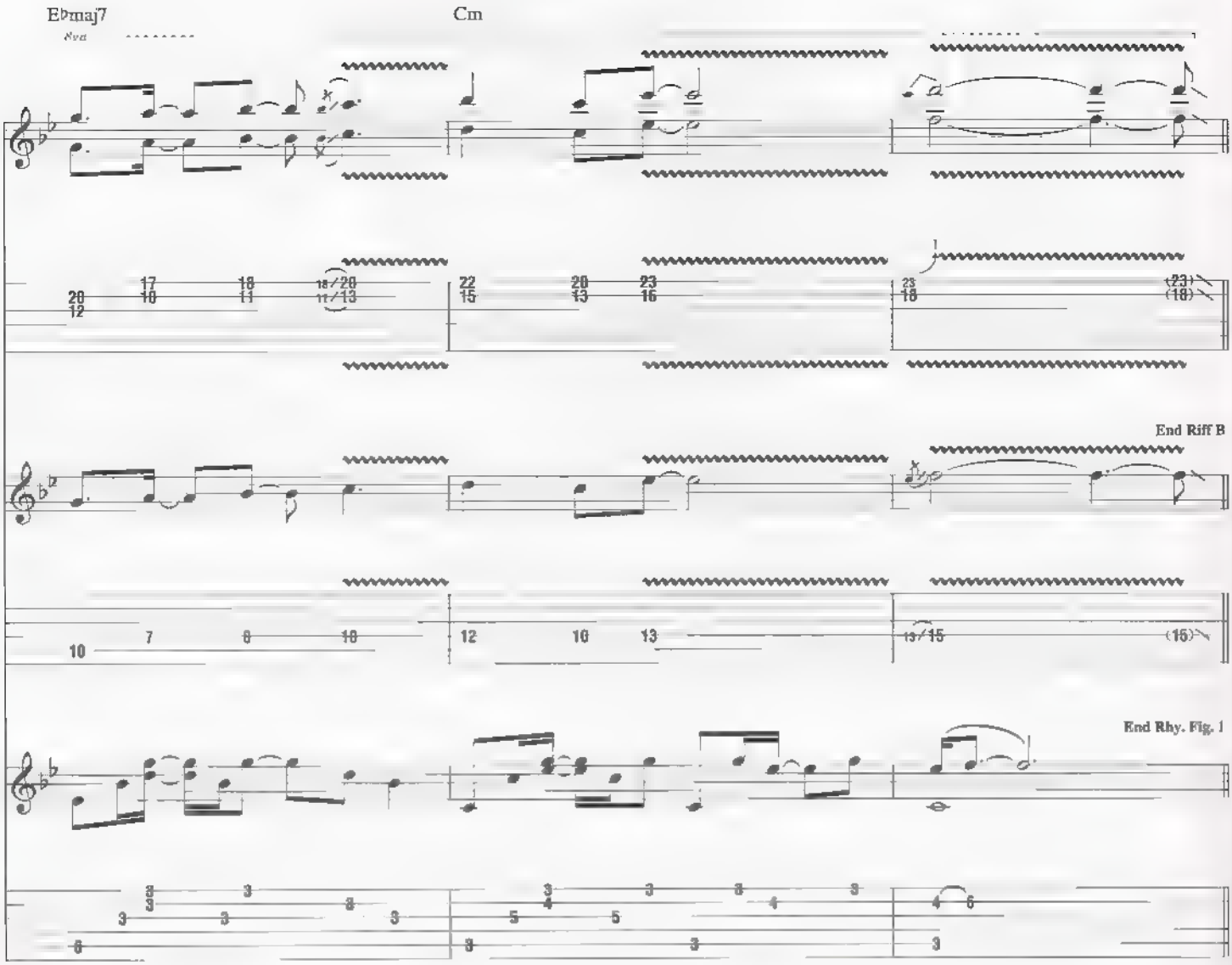



C5
C7(no3rd)
Gtr. 2
Gtr. 3
let ring
Gtr. 1


Gtrs. 1 & 2 w/ Riff A
N.C.(Gm)
Gtr. 3

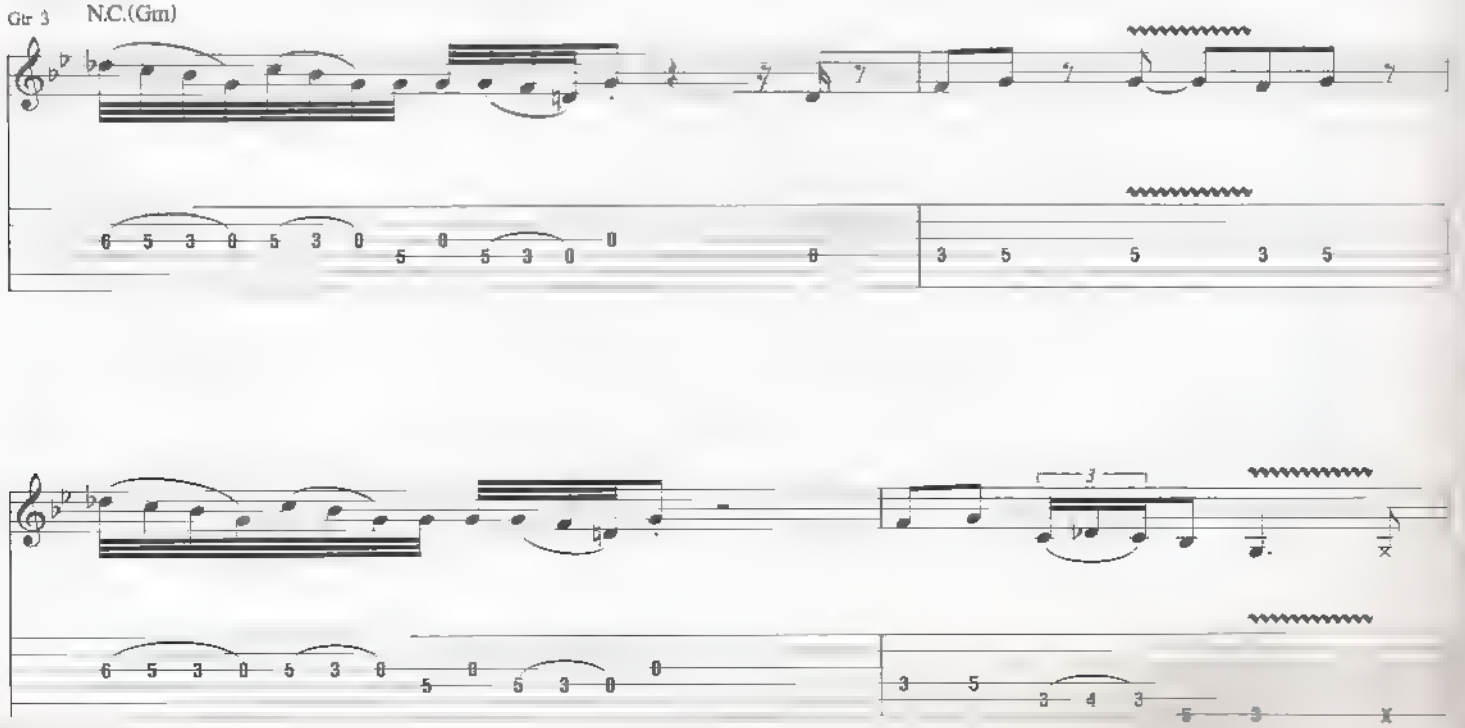
C

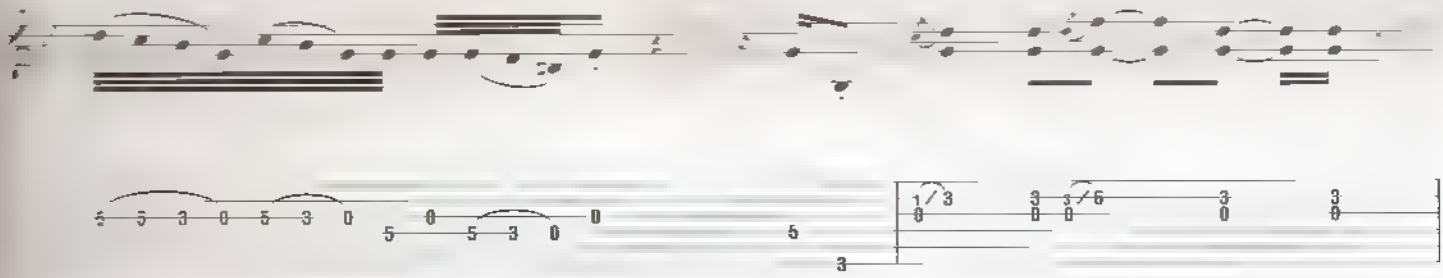

E♭maj7
Cm
mf
*8va applies to both gtrs (throughout)
Riff B
Rhy. Fig. 1
w/ pick and fingers
let ring throughout
A♭maj7
loco

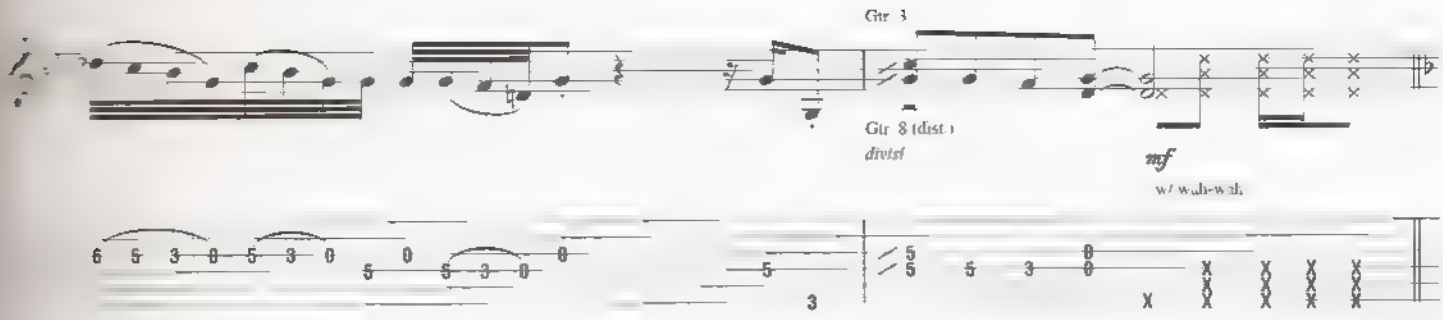


D

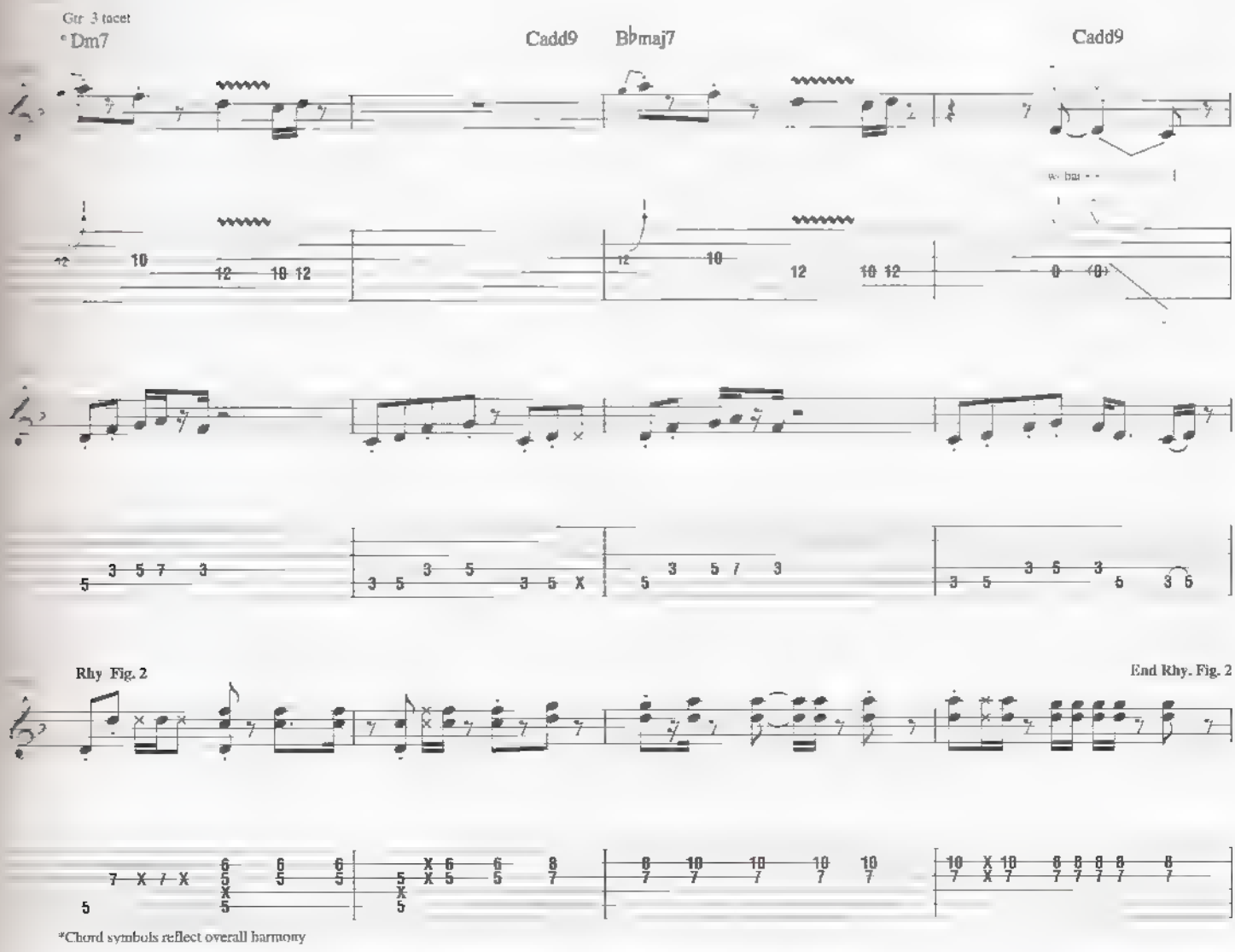
Gtrs. 1 & 2: w/ Riff A (4 times)
Gtrs. 4-7 tacet.



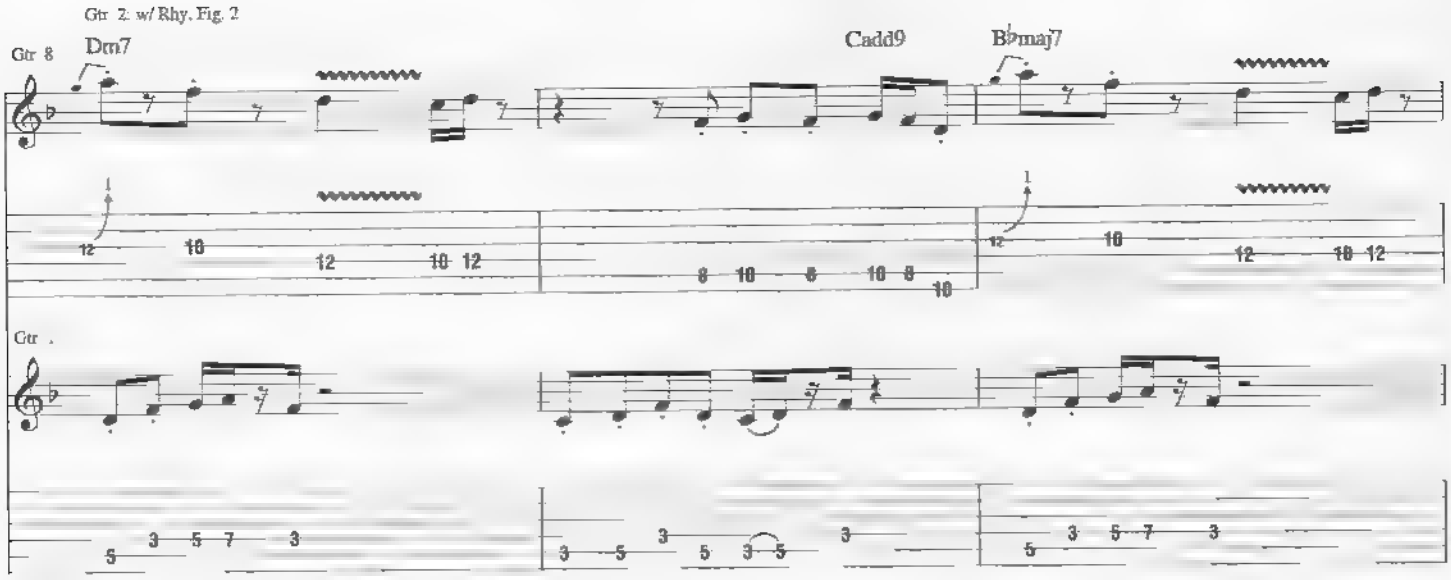


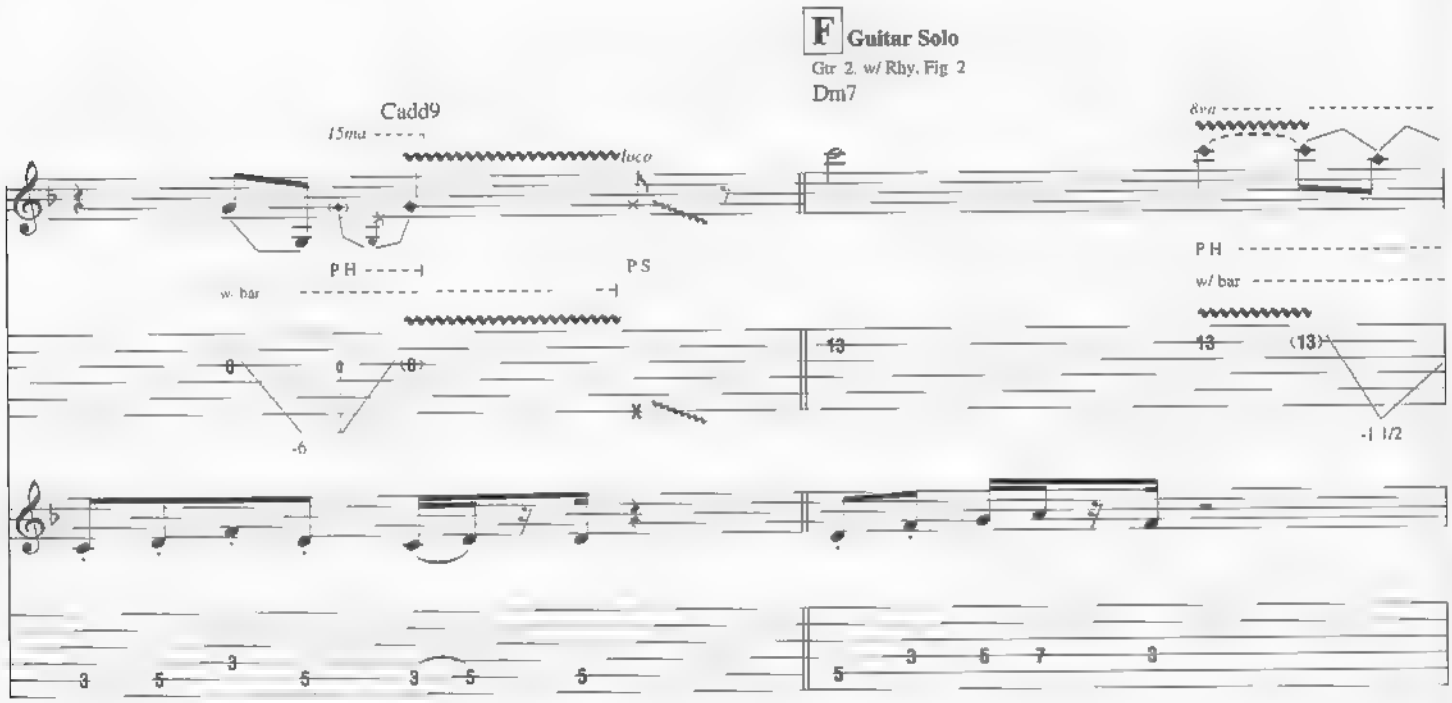


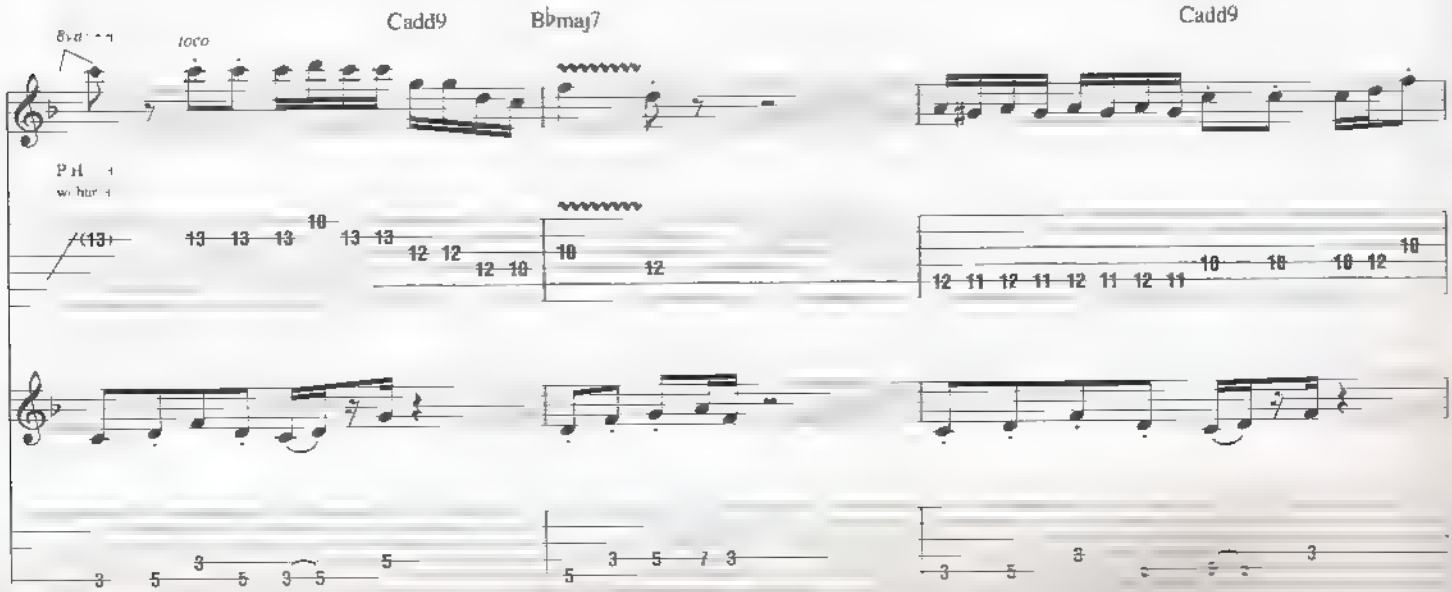
E

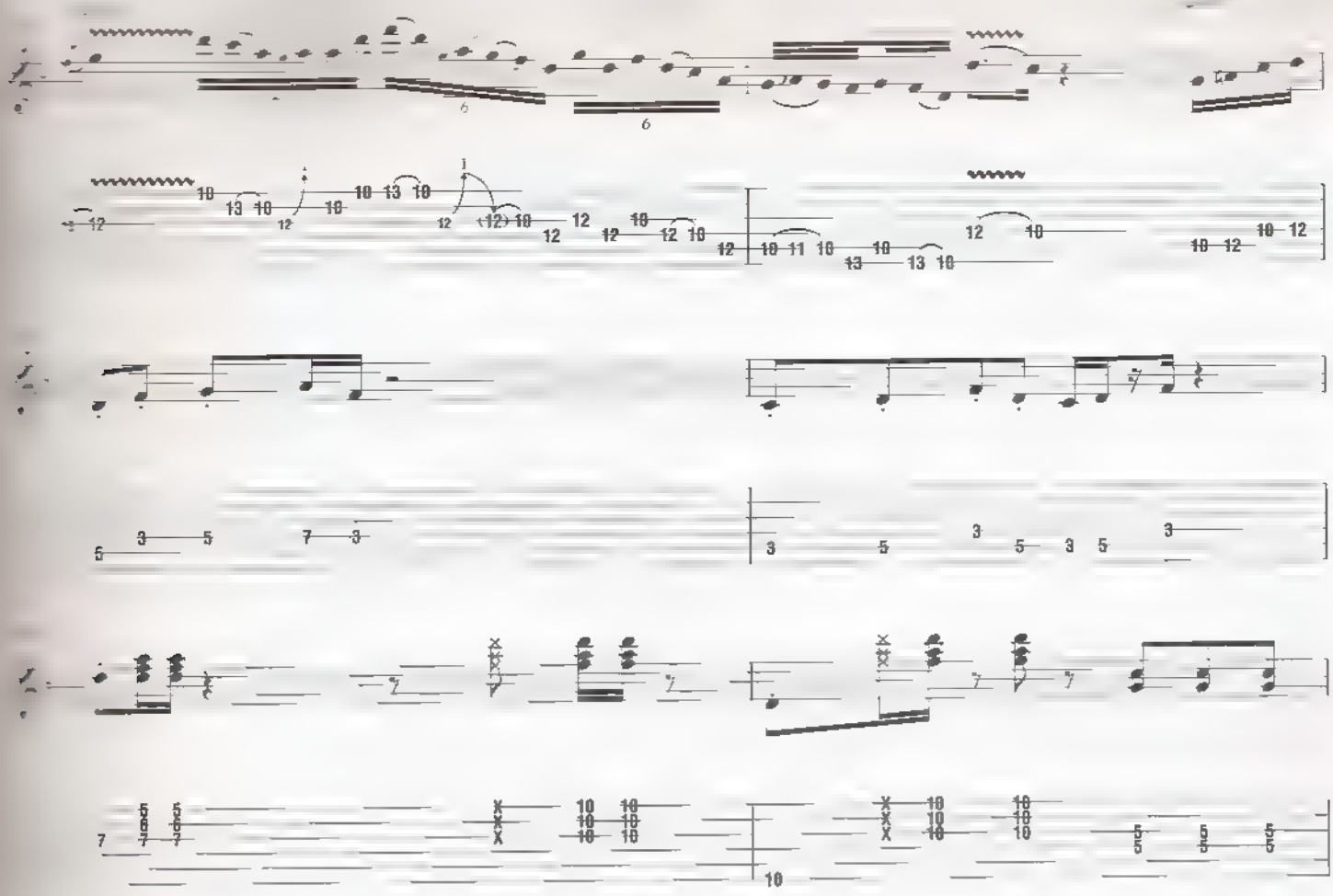


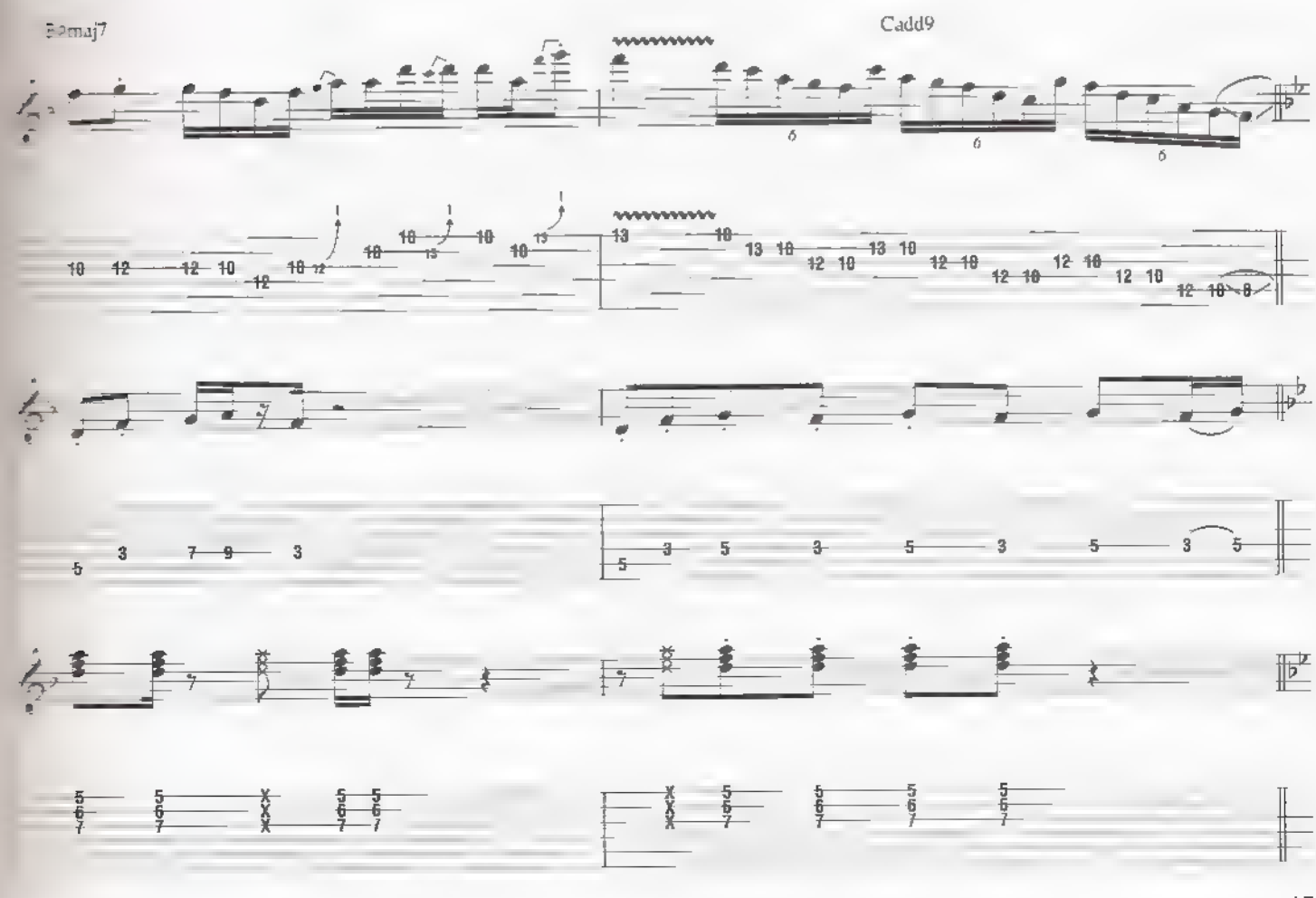
*Chord symbols reflect overall harmony


Gtr 2: w/ Rhy. Fig. 2
Gtr 8
Dm7
Cadd9
B♭maj7
Gtr


F Guitar Solo
Gtr 2: w/ Rhy. Fig 2
Dm7
Cadd9
15ma
loco
8va
P H
P S
w/ bar
(13)
-1 1/2


8va
loco
Cadd9
B♭maj7
Cadd9
P H
w/ bar
(13)

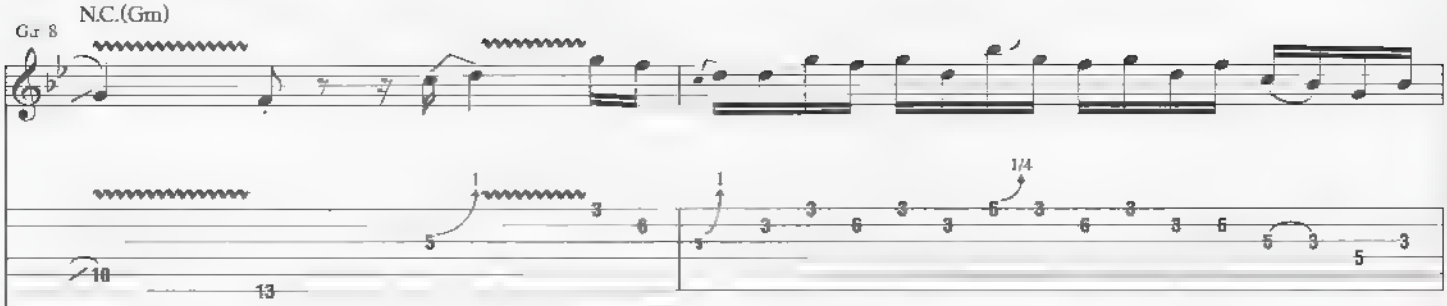



Bbmaj7
Cadd9

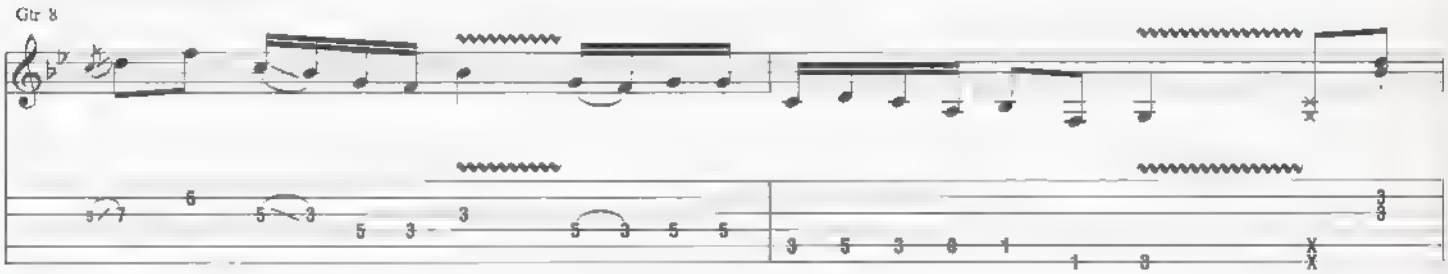
G

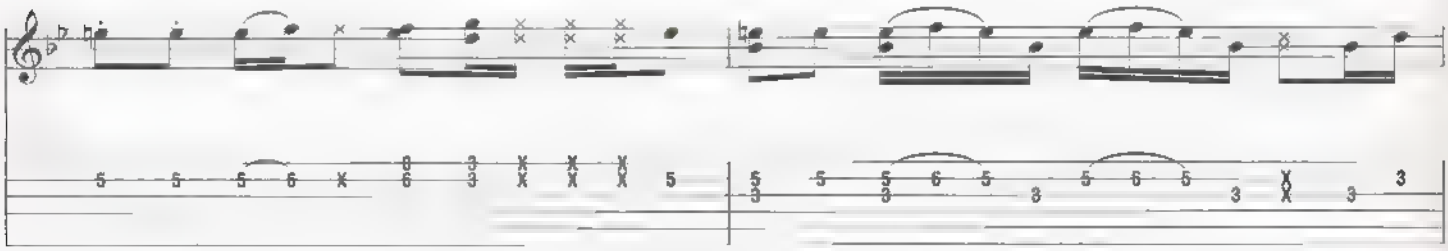
Gtr 2: w/ Riff A (8 times)

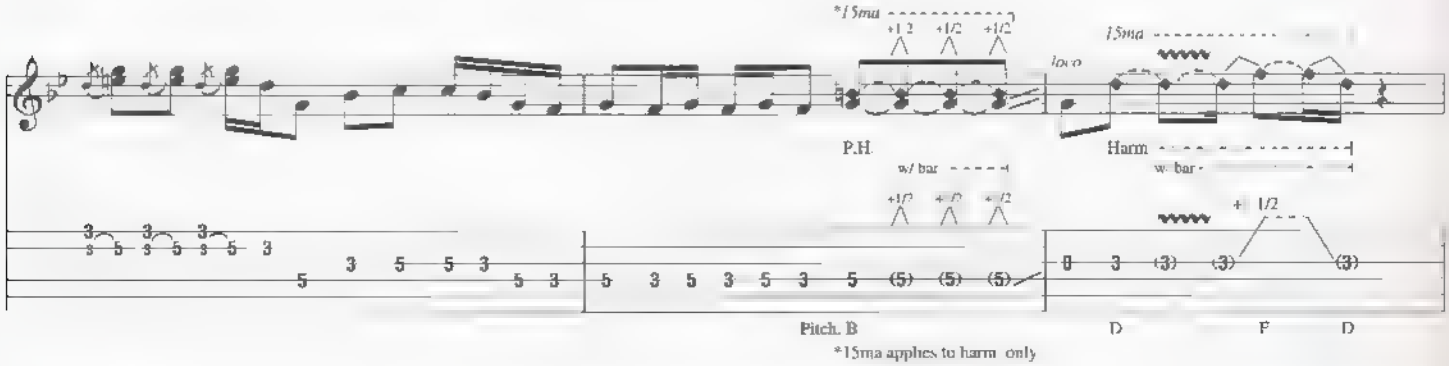
N.C.(Gm)



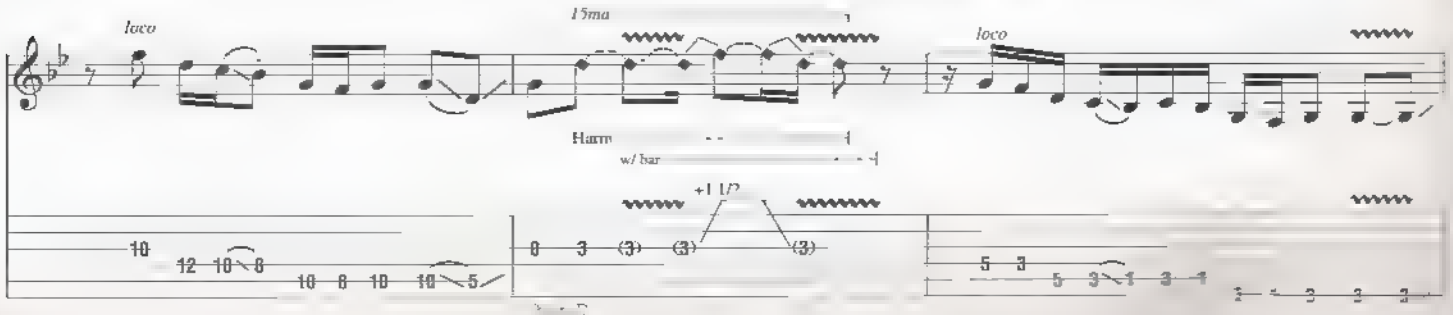
Gtr. 1, w/ Riff C (7 times)

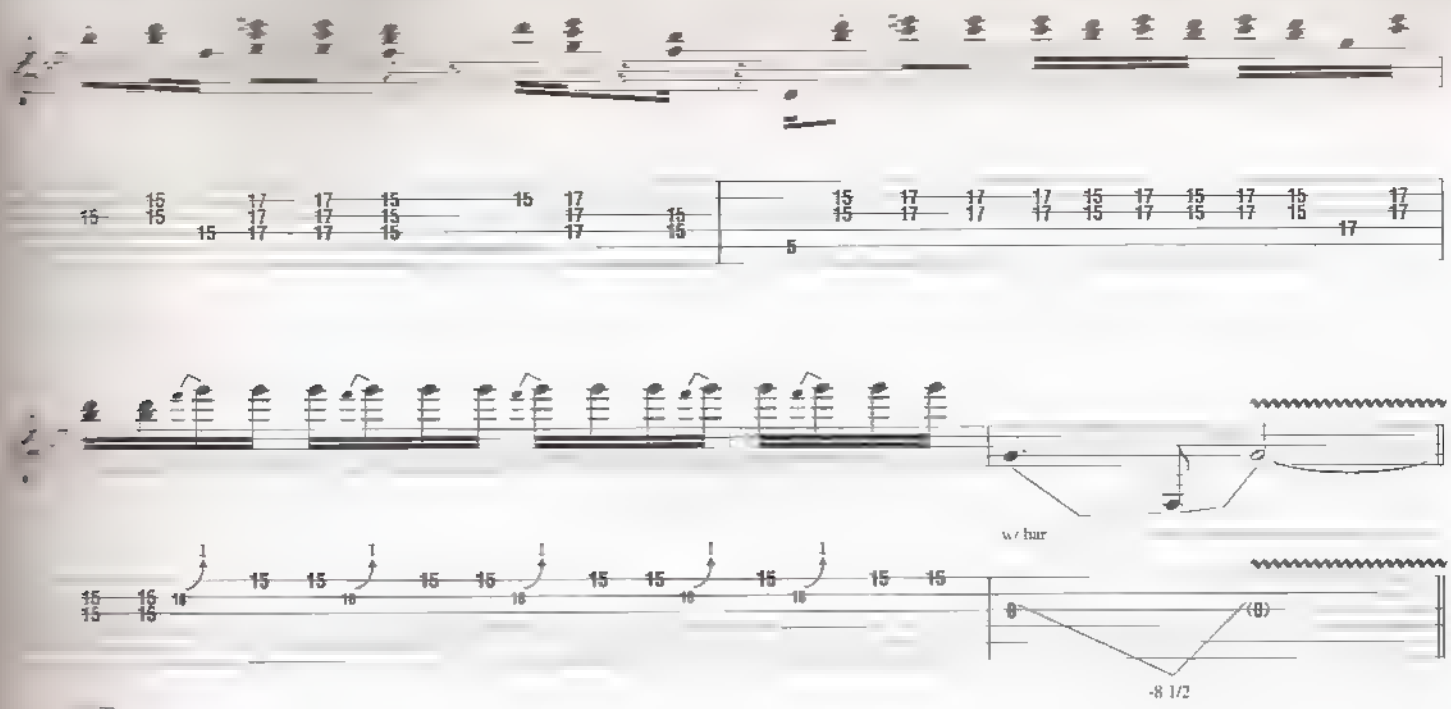






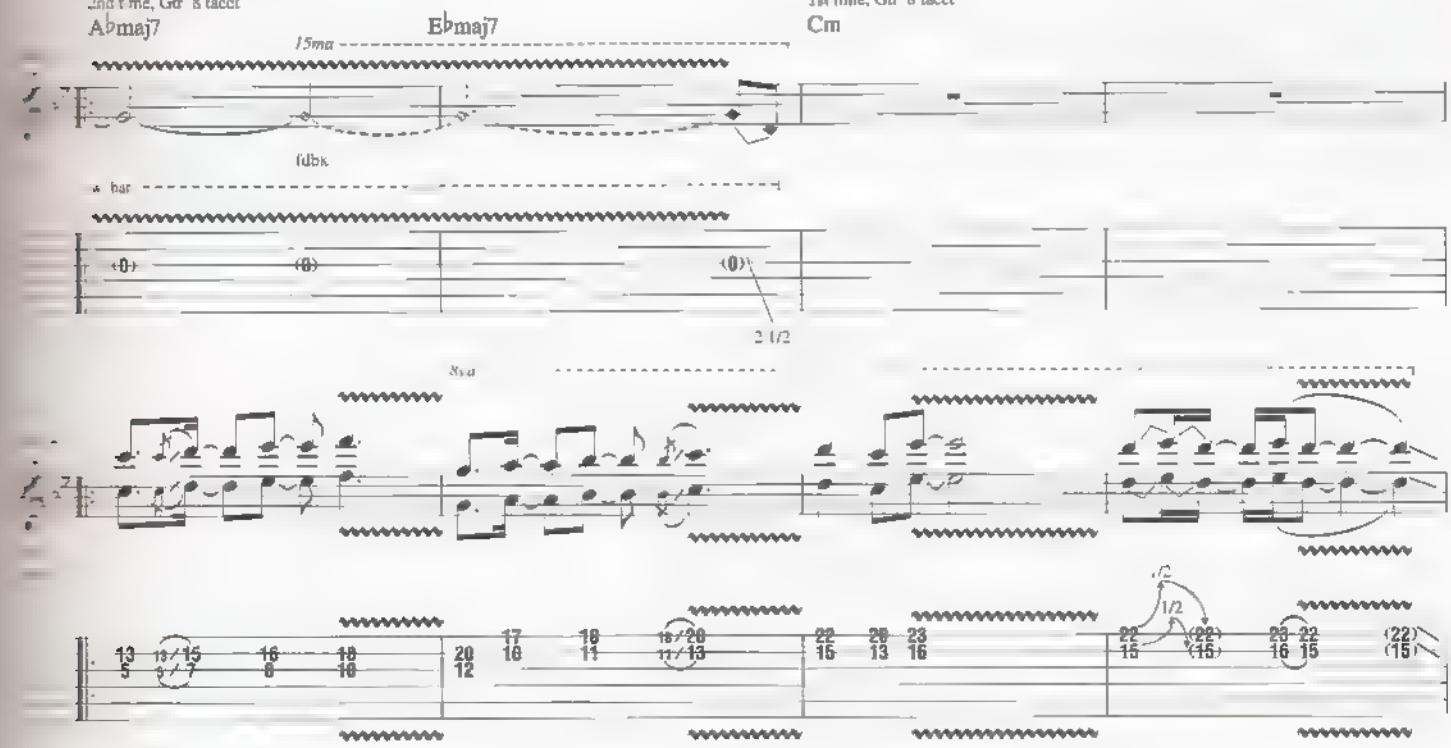
*15ma applies to harm only

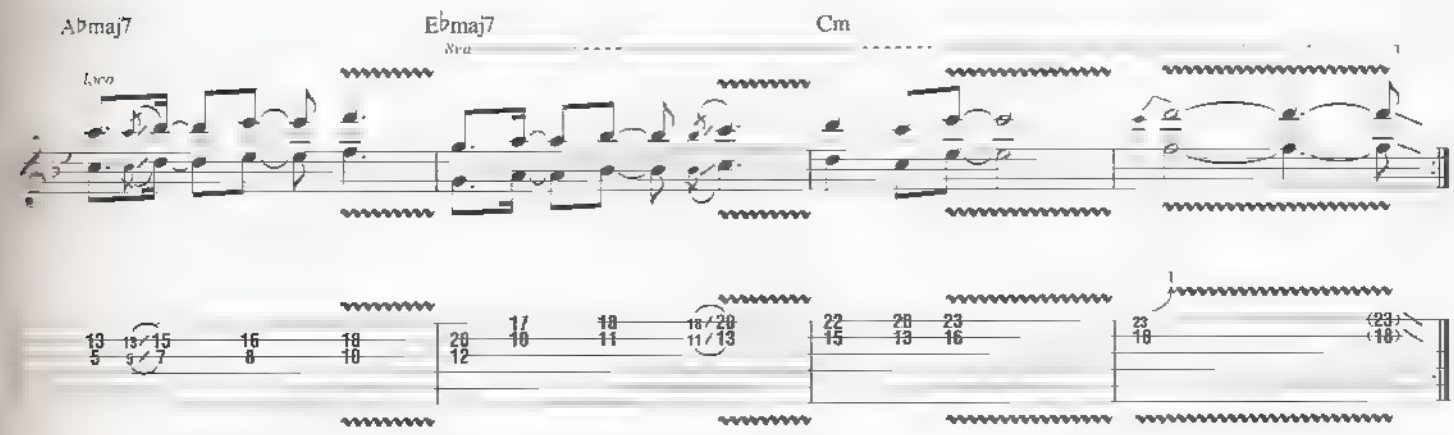




H

Gtr 6: w/ Riff B (2 times)
Gtr 7: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr 8 tacet





I

Gtrs. 1 & 2, w/ Riff A (4 times)
Gtrs. 4 & 5 tacet

Gtr. 3 N.C.(Gm)

Strum loco

Harm

Pitch G

let ring

J Outro

Gtr. 2, w/ Riff A (7 times) Gtr. 3 tacet

Gtr. 3 N.C.(Gm)

Gtr. 1

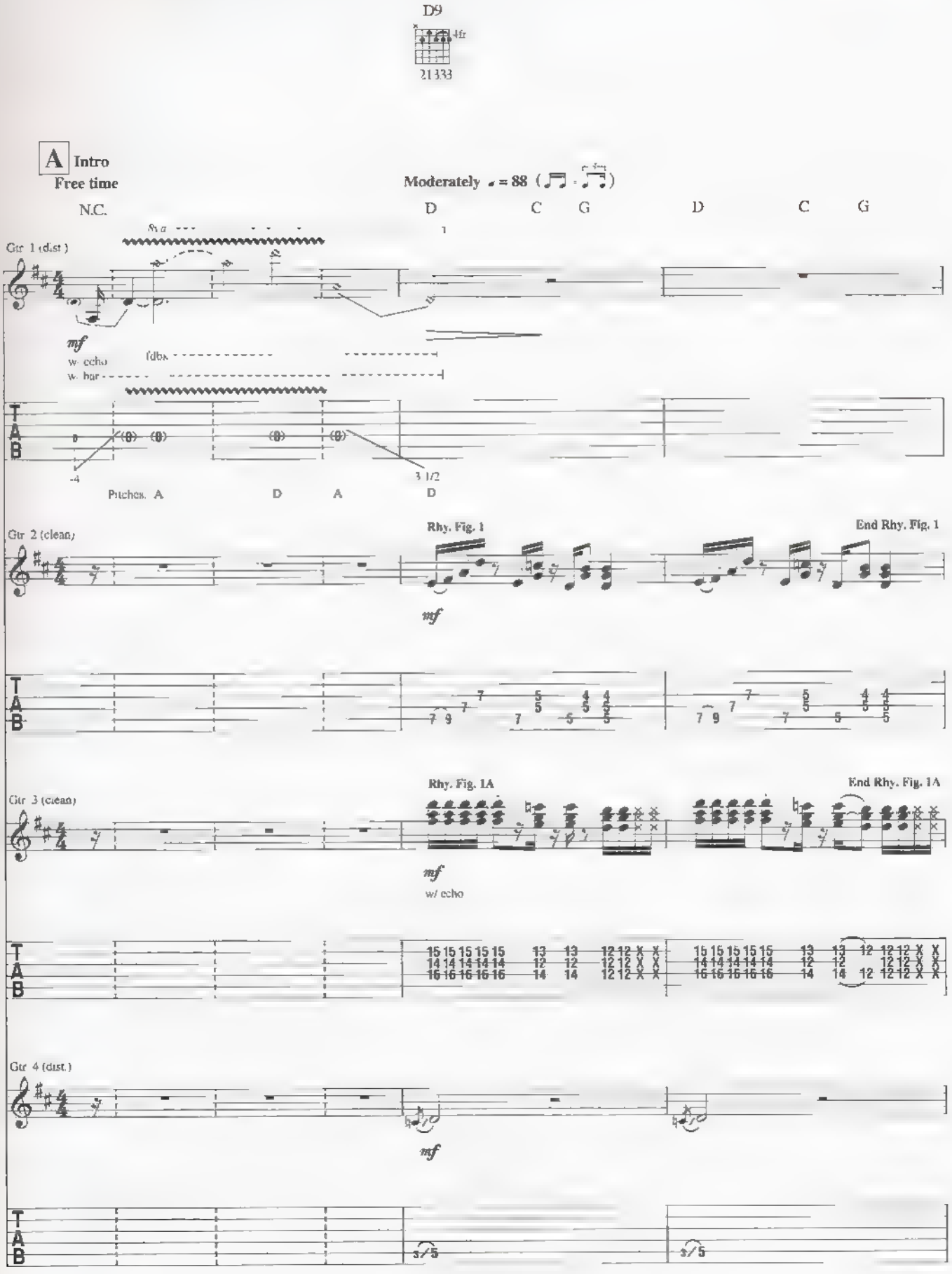
Gtr. 4

Gtr. 1

Gtr. 2
dives

IT'S SO GOOD

By Joe Satriani



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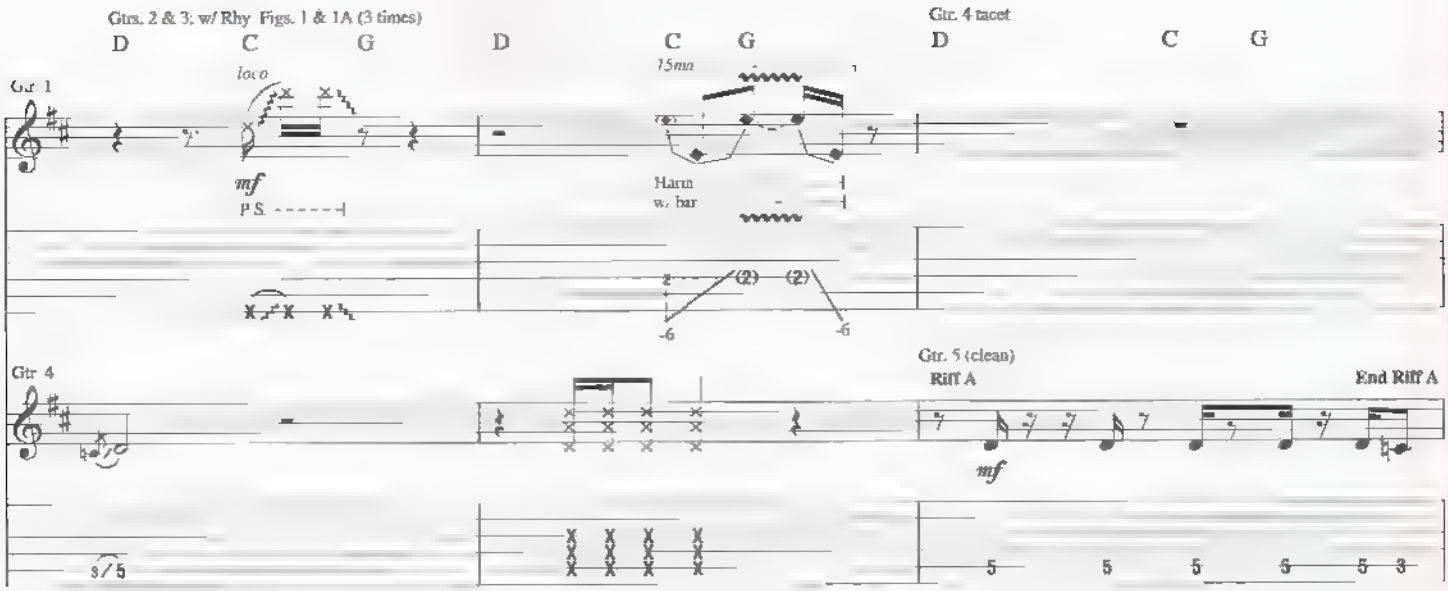
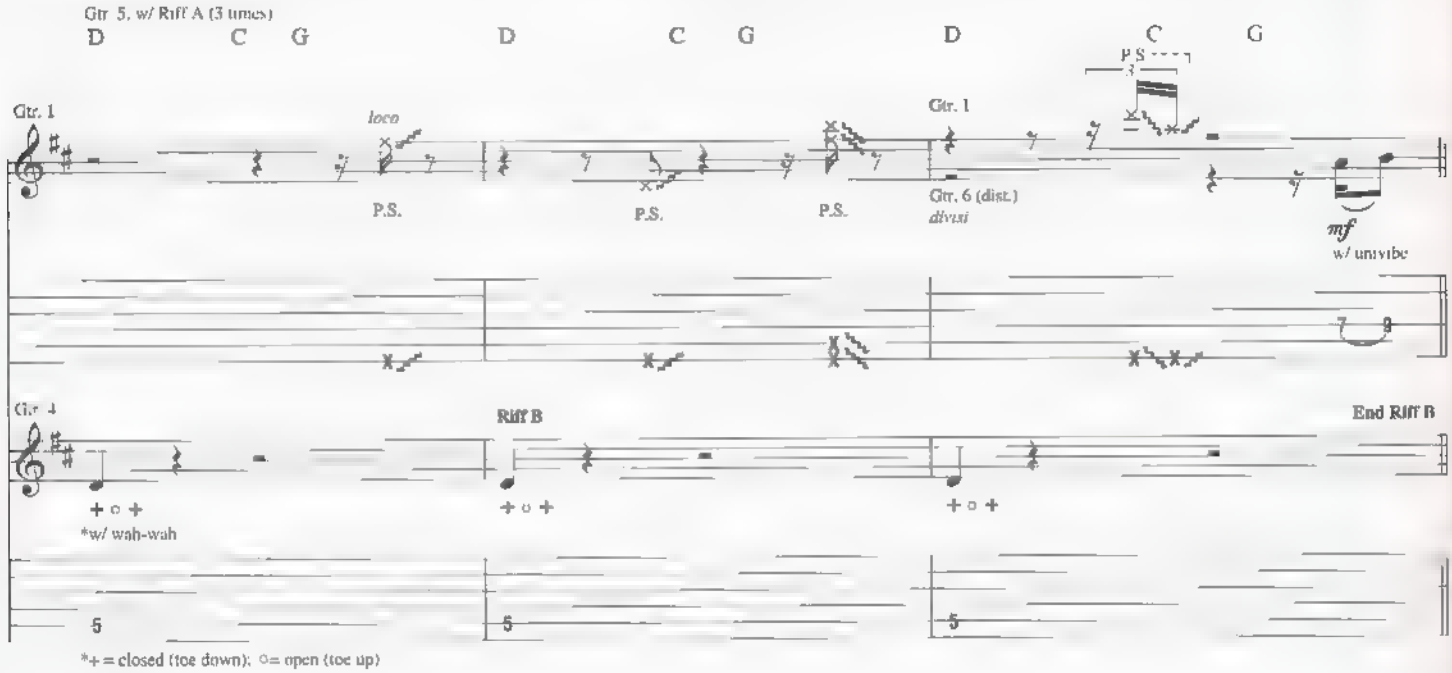
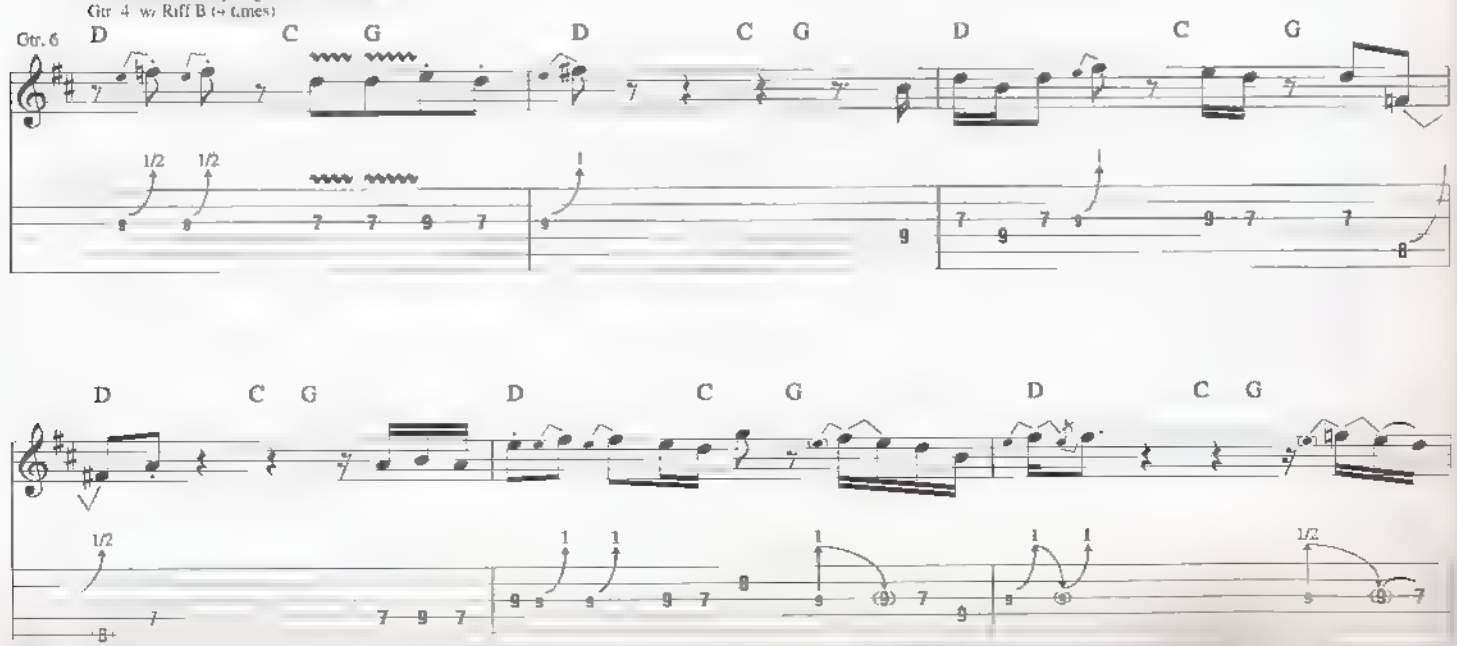


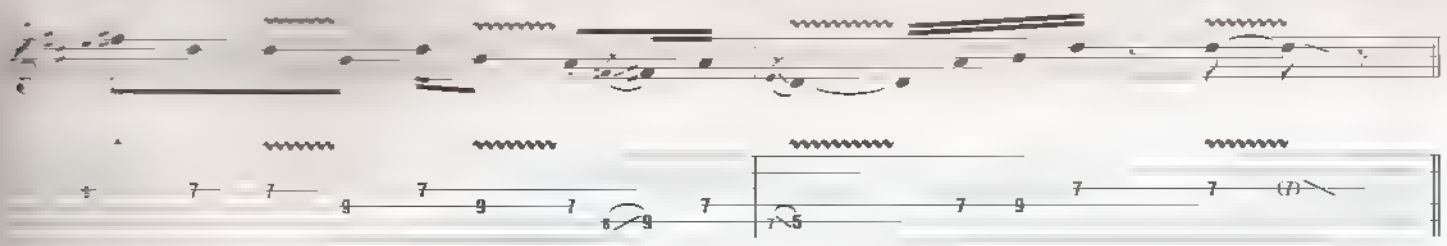


*+ = closed (toe down); o = open (toe up)

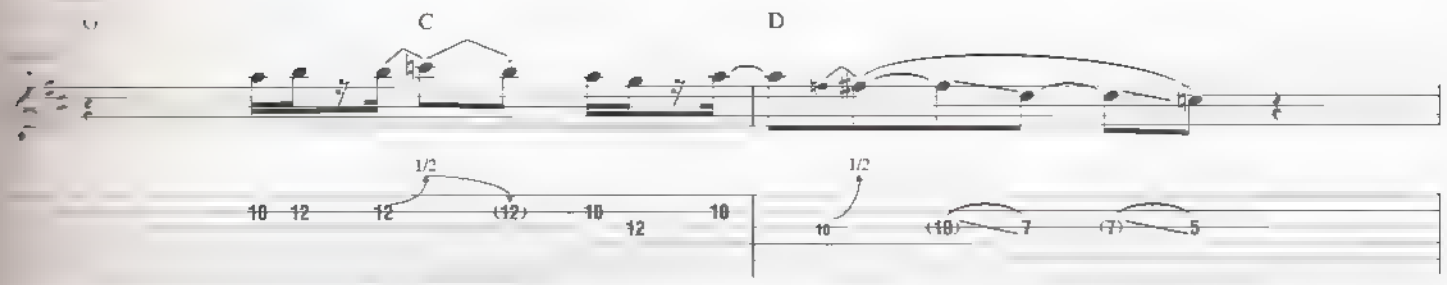
B

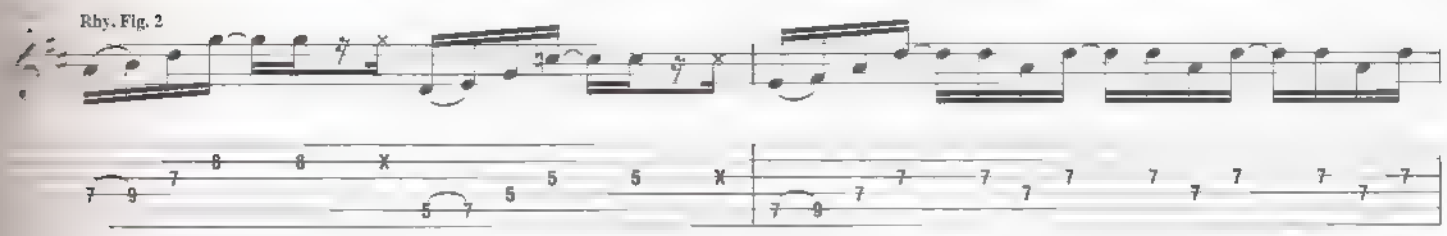
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (4 times)
Gtr. 4: w/ Riff B (4 times)

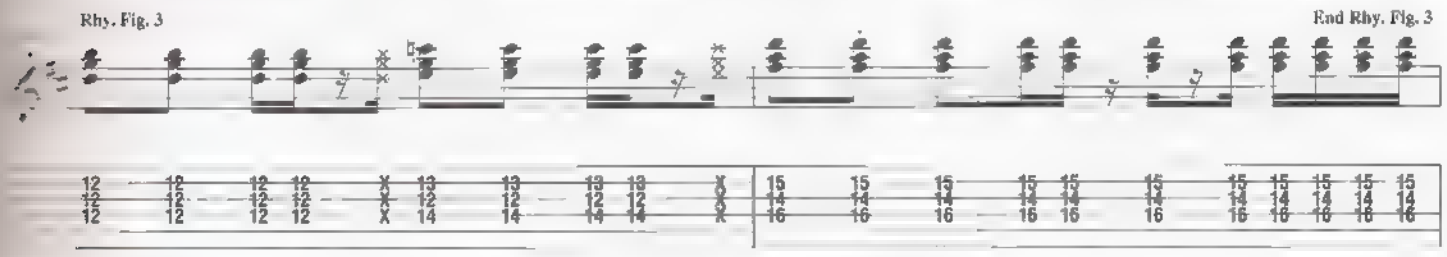


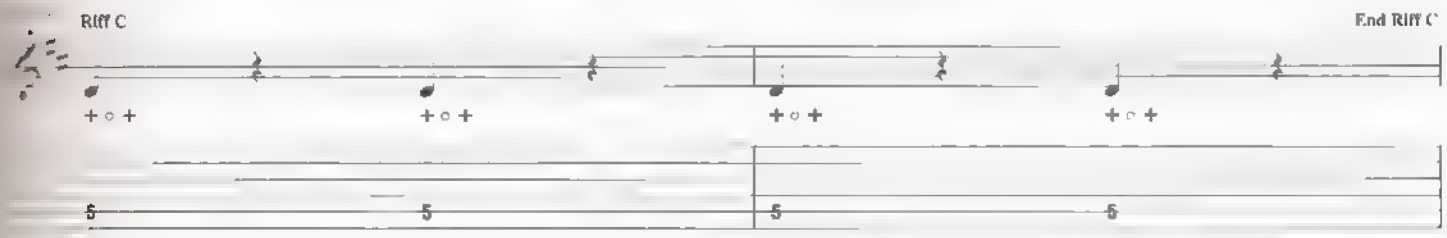


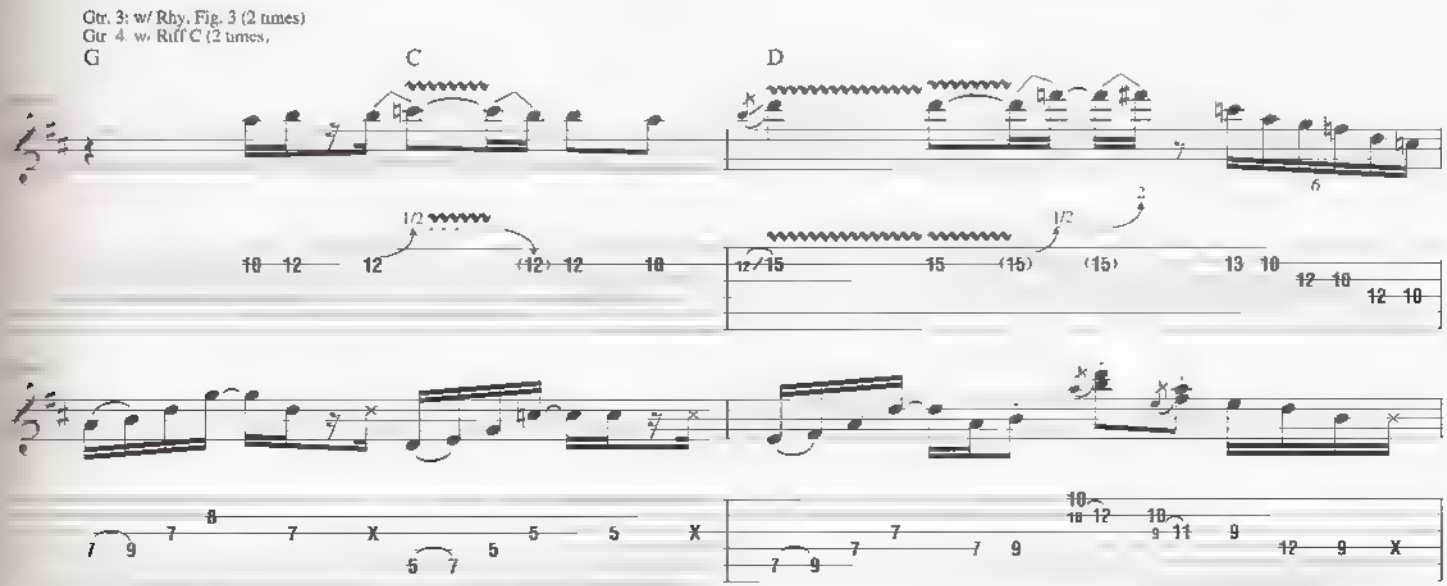
C

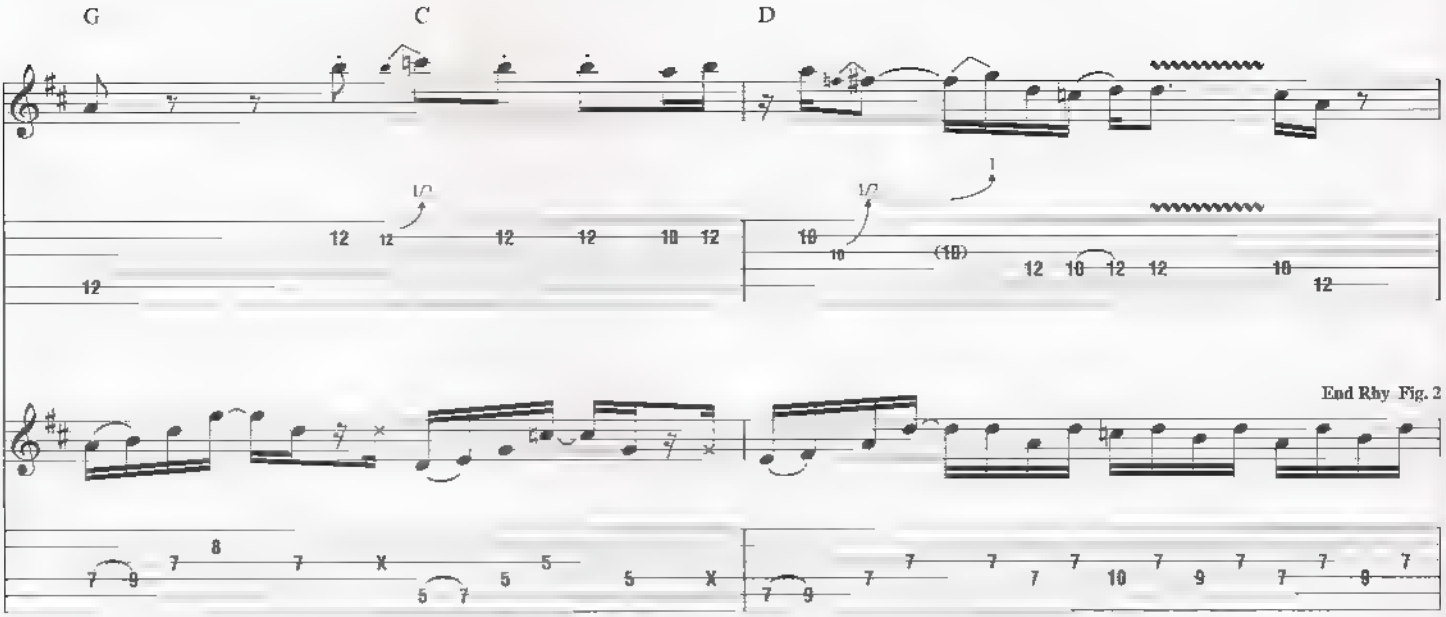

C
C
D
1/2
1/2

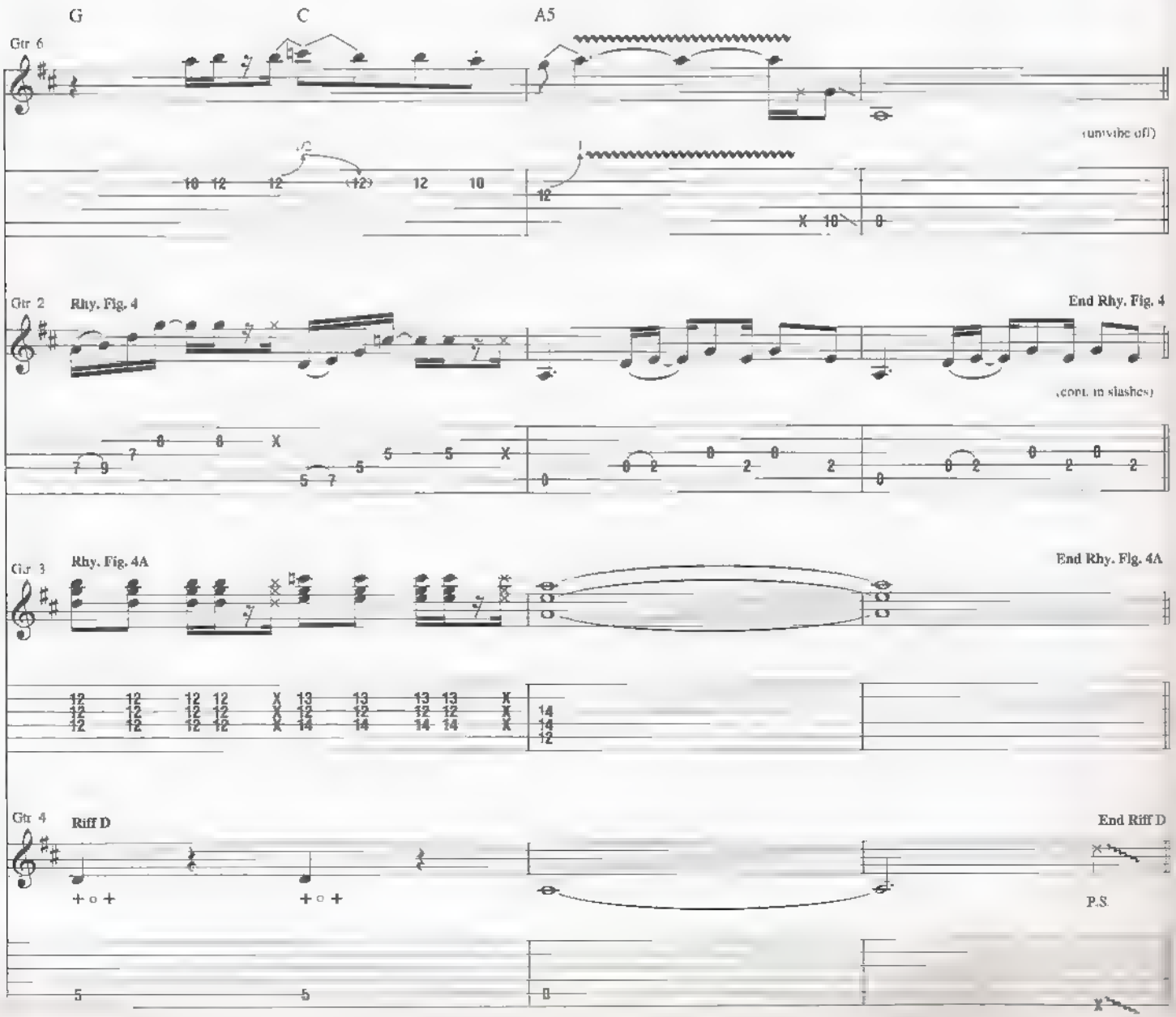

Rhy. Fig. 2


Rhy. Fig. 3
End Rhy. Fig. 3


Riff C
End Riff C


Gtr. 3: w/ Rhy. Fig. 3 (2 times)
Gtr. 4: w/ Riff C (2 times)
G
C
D
1/2
1/2


G
C
D
End Rhy. Fig. 2


G
C
A5
Gtr 6
(unvibe off)
Gtr 2
Rhy. Fig. 4
End Rhy. Fig. 4
(cont. in slashes)
Gtr 3
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr 4
Riff D
End Riff D
P.S.

D

N.C.

f Riff E

Play 4 times

End Riff E

f

throughout

E Guitar Solo

Gtrs. 2 & 4 tacet

N.C. (G7)

f w. wah-wah

Riff F

End Riff F

Gtr. 7 w. Riff E (2 times)

(D7)

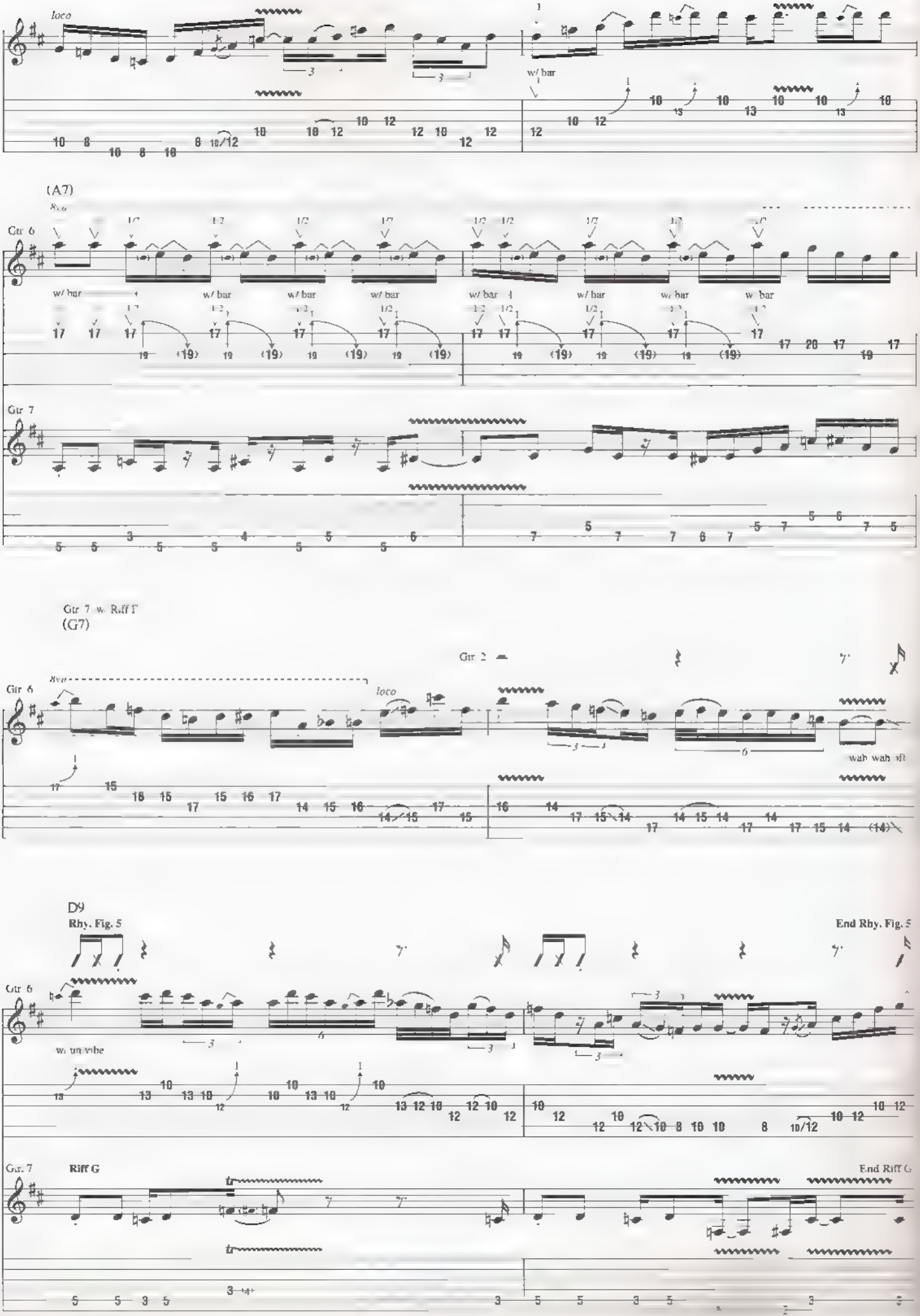
**15ma

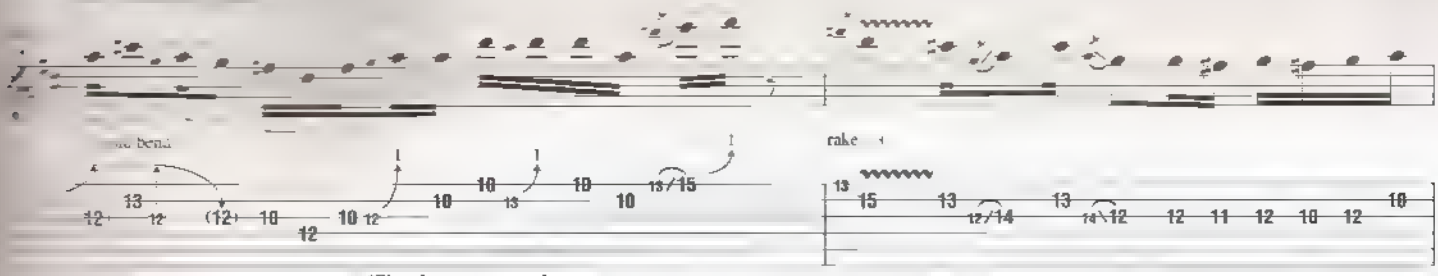
P.S.

P.H. w. bar

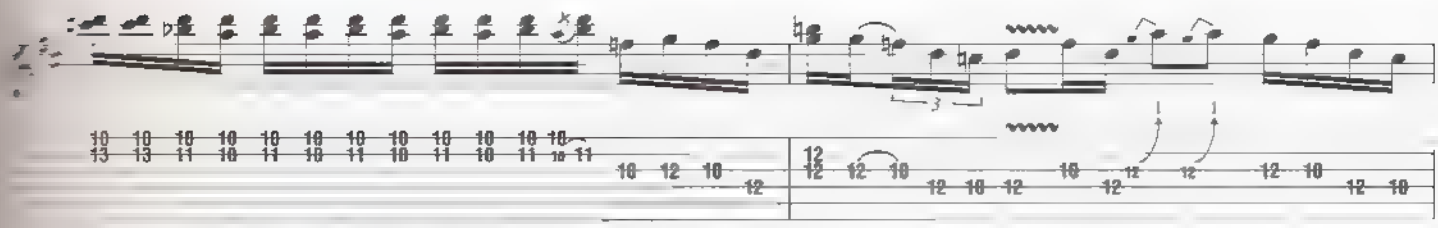
Pitch: A A♯ A A

**15ma applies to harm. only

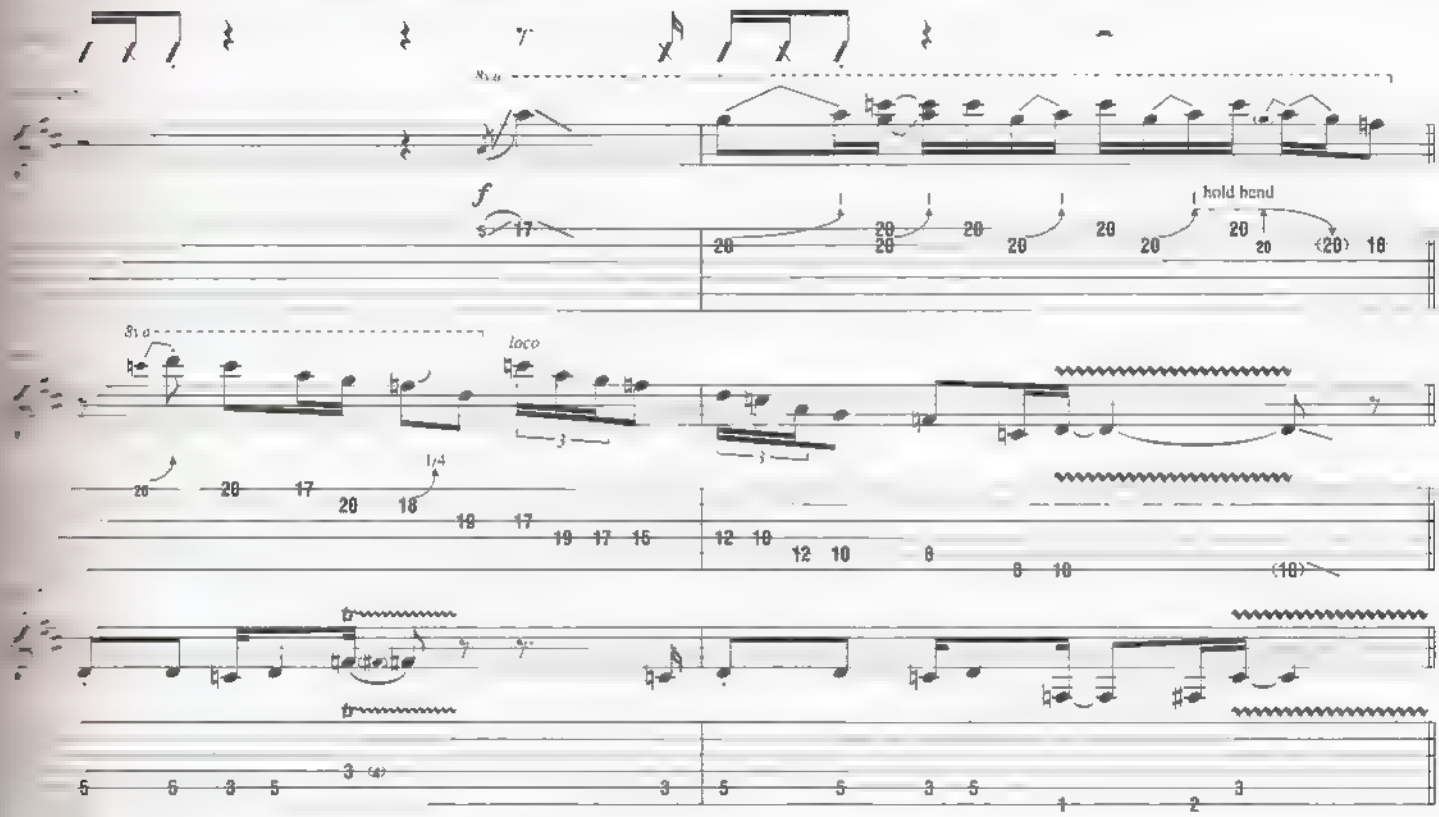

loco
w/ bar
(A7)
Gtr 6
Gtr 7
Gtr 7 w. Riff F
(G7)
Gtr 2
wah wah off
D9
Rhy. Fig. 5
End Rhy. Fig. 5
w. univibe
Riff G
End Riff G



*Played as even sixteenth notes.

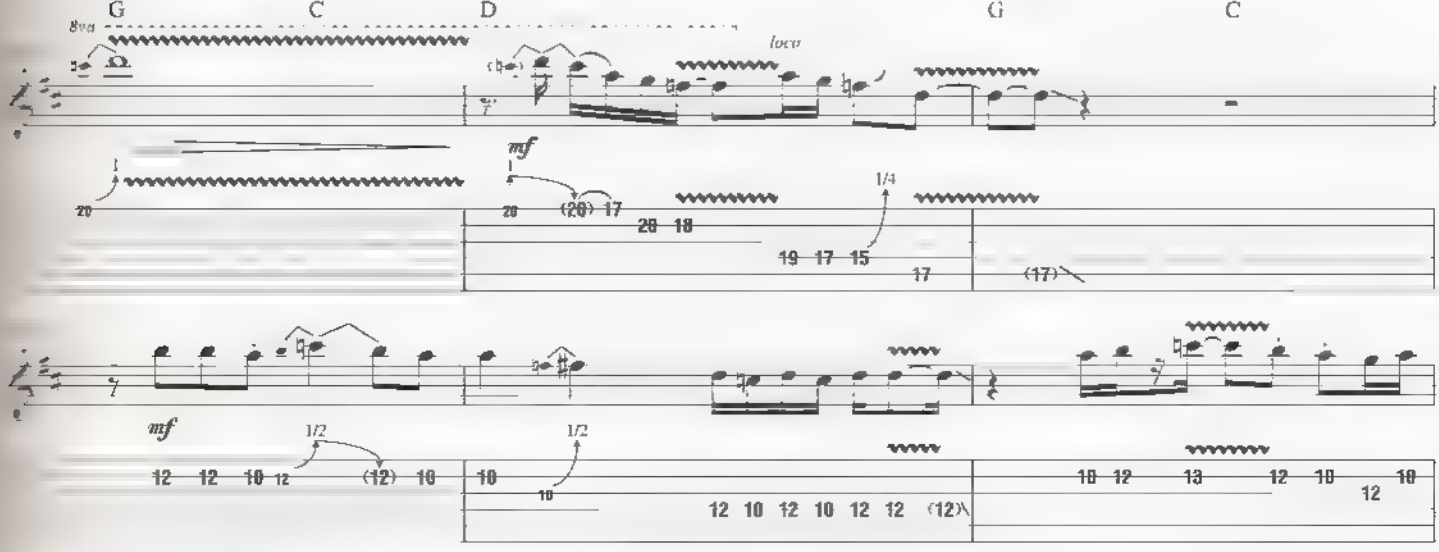


D9

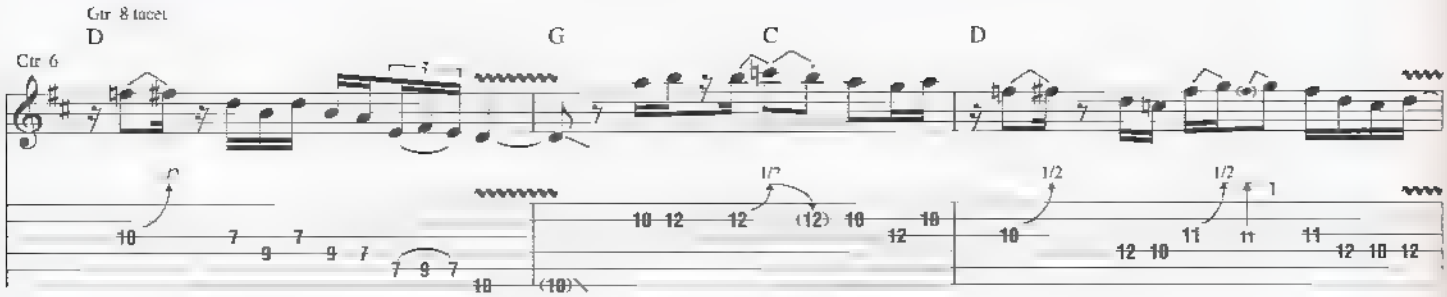


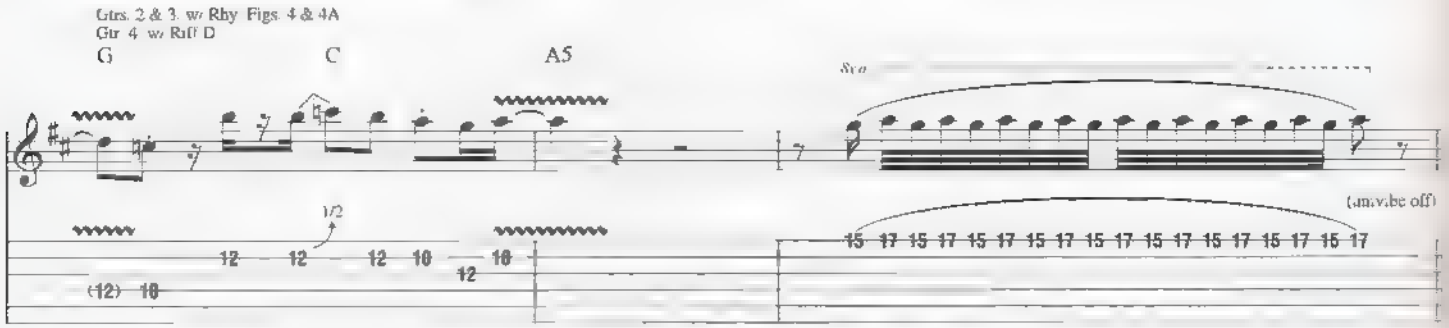
F (**Gtr 2: w/ Rhy. Fig. 2
Gtr 3: w/ Rhy. Fig. 3 (3 times)
**Gtr 4: w/ Riff C (3 times)
Gtr 7 tacet

G C D G C

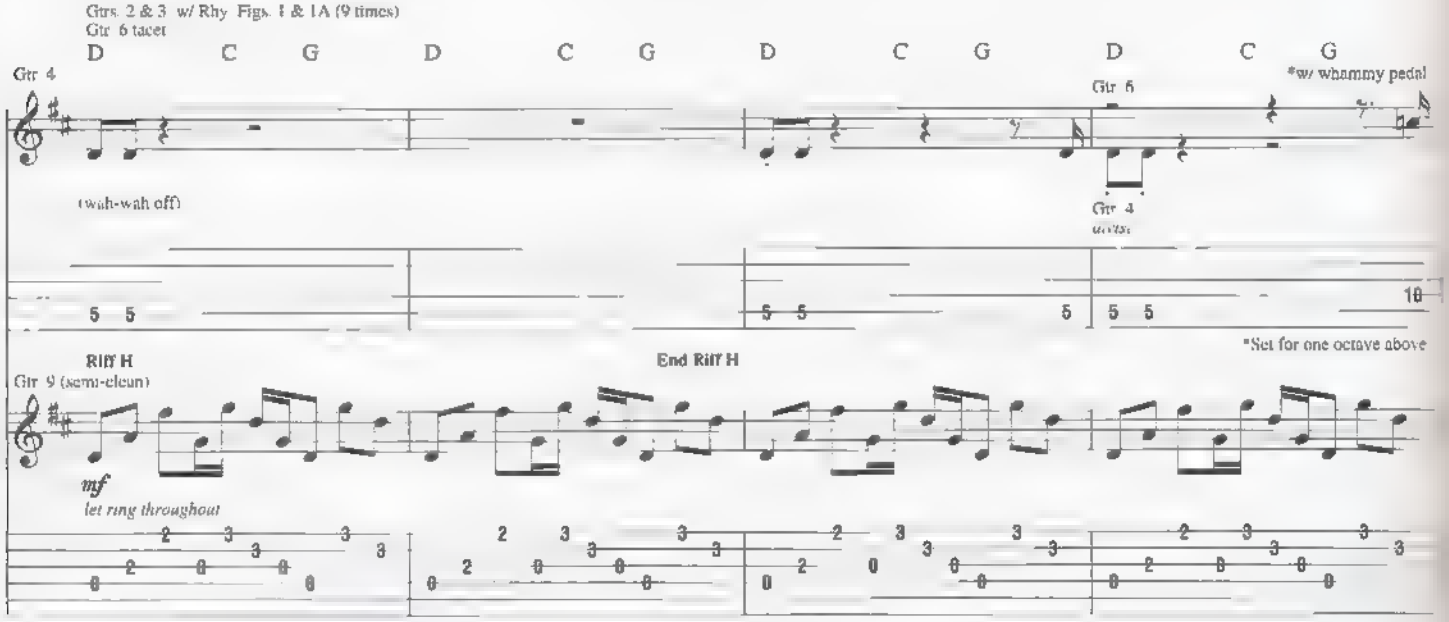


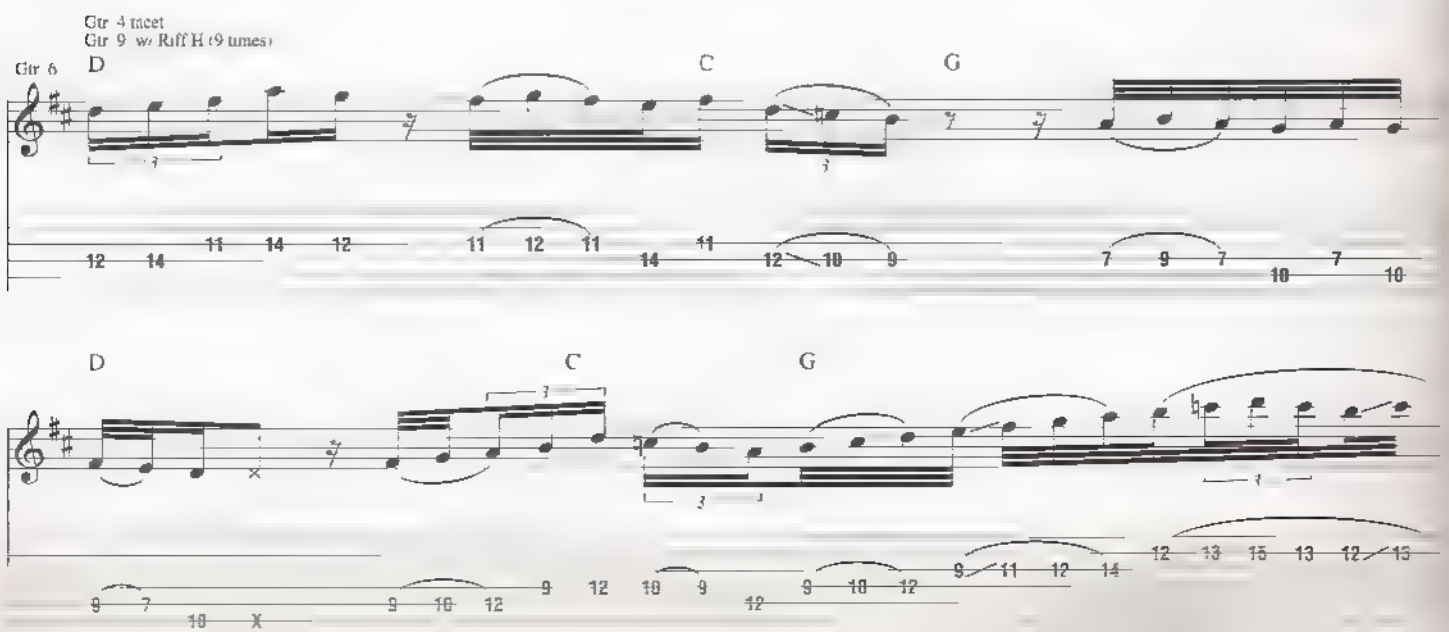
**Resume playing *mf*

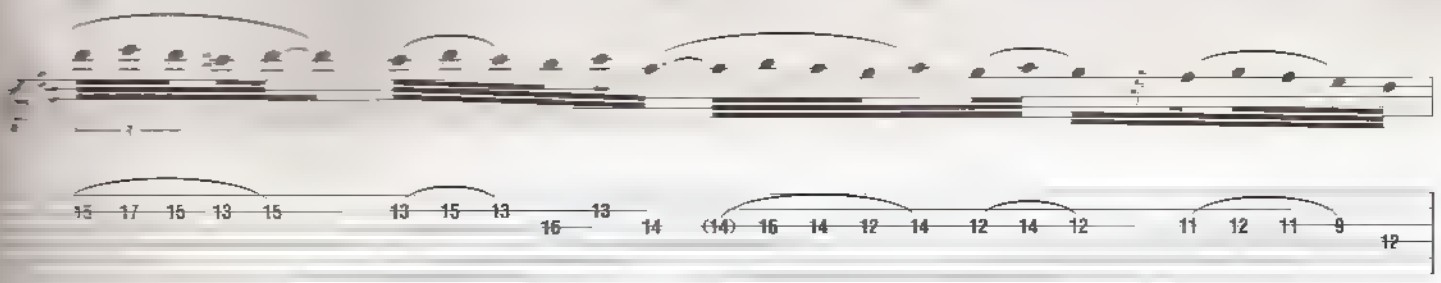


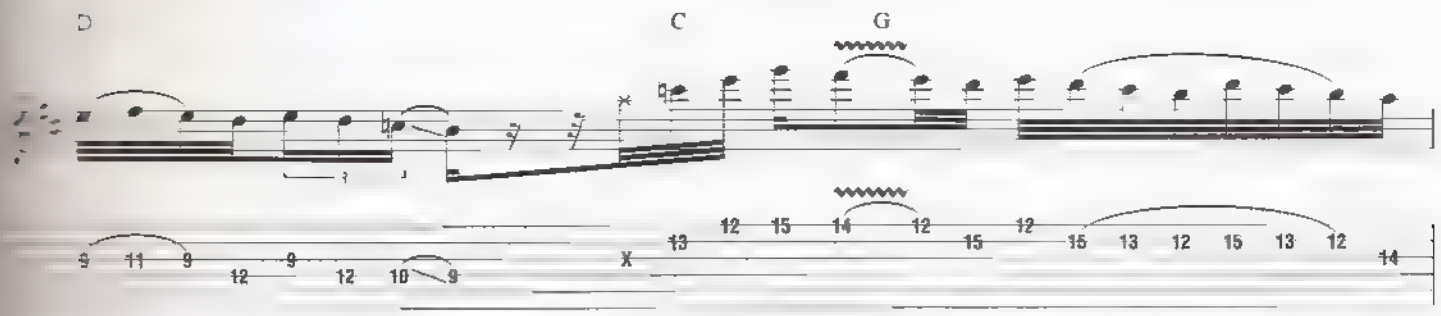


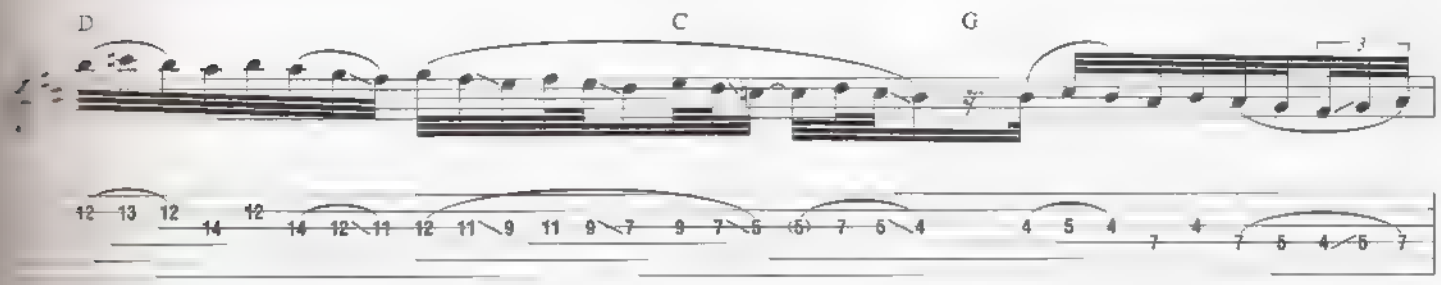
G Outro-Guitar Solo

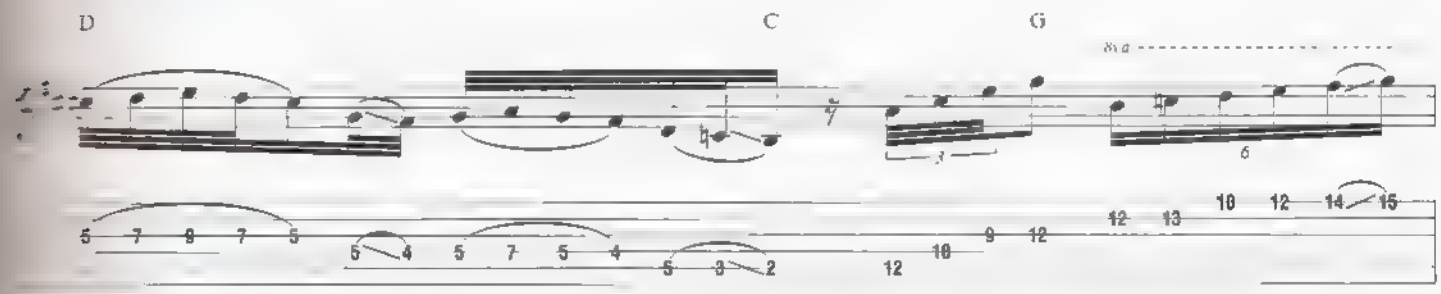


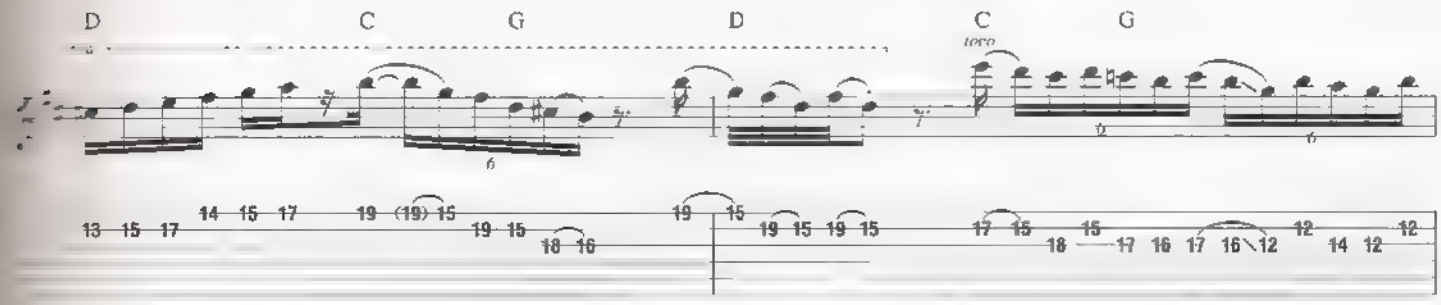


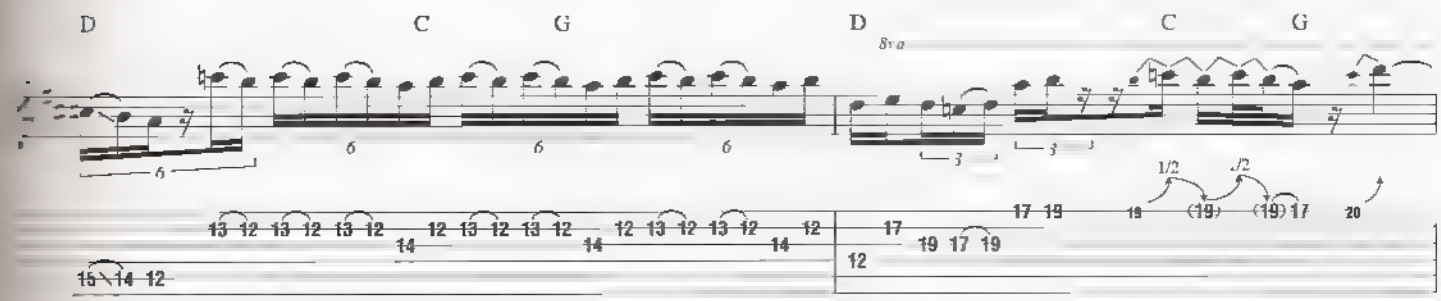


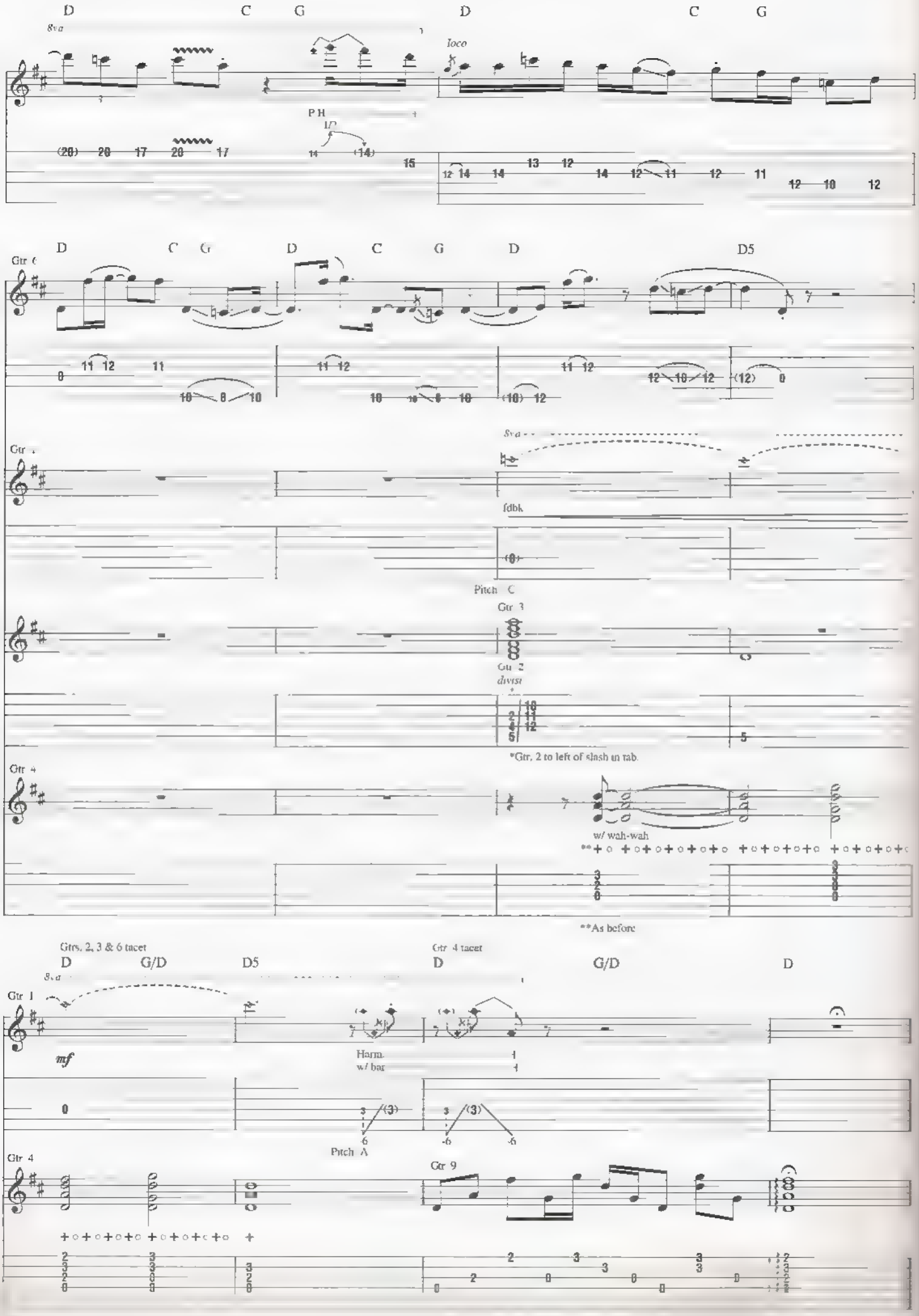

D
C
G


D
C
G


D
C
G
8va

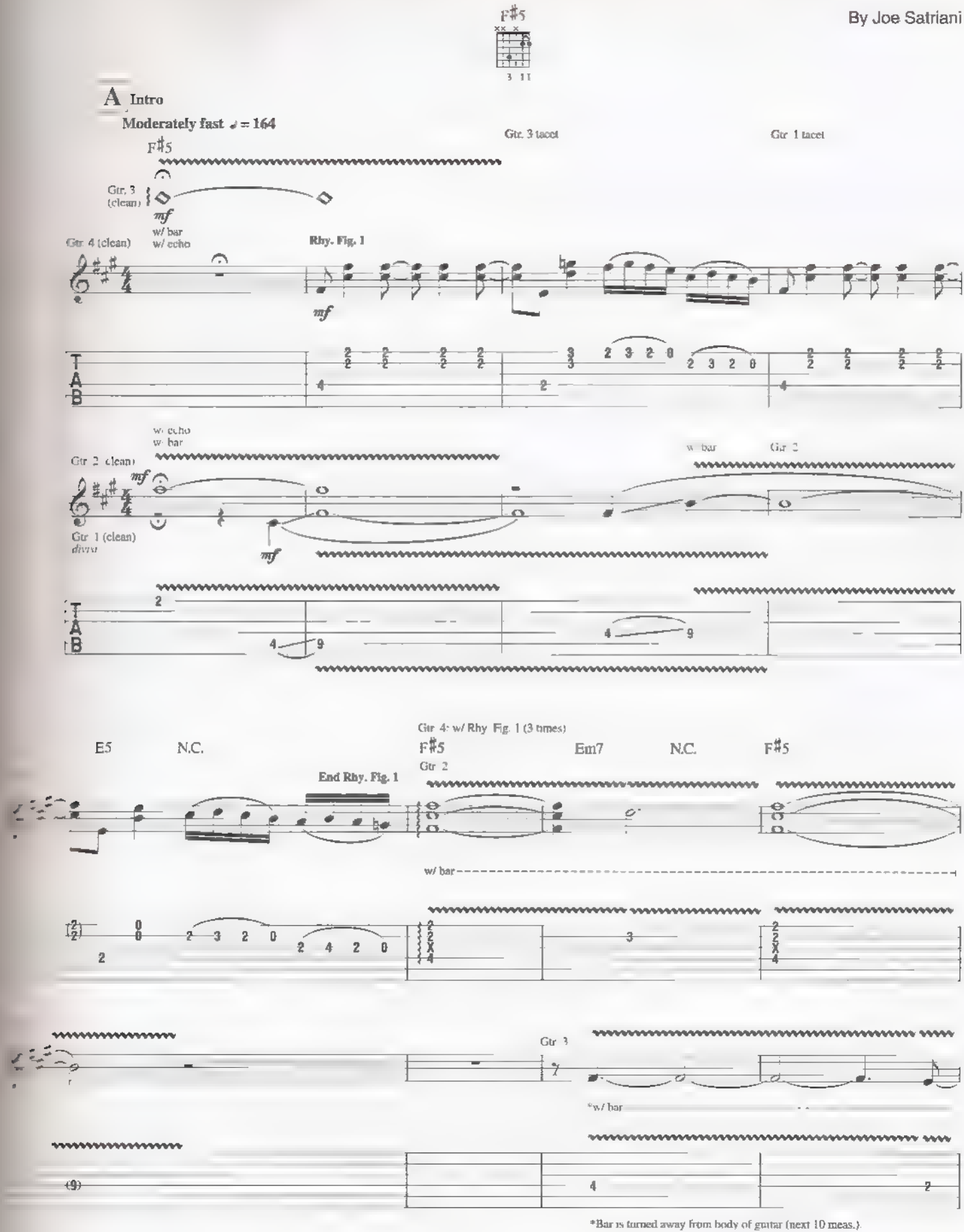

D
C
G
D
C
G
loco


D
C
G
D
8va
C
G
1/2
1/2


D
C
G
D
C
G
8va
loco
P.H.
LP
D
C
G
D
C
G
D
D5
Gtr 6
8va
fdbk
Pitch: C
Gtr 3
Gtr 2
divisi
*Gtr. 2 to left of slash in tab.
Gtr 4
w/ wah-wah
**As before
Gtrs. 2, 3 & 6 tacet
D
G/D
D5
Gtr 4 tacet
D
G/D
D
Gtr 1
8va
mf
Harm.
w/ bar
Pitch: A
Gtr 4
Gtr 9

REDSHIFT RIDERS

By Joe Satriani



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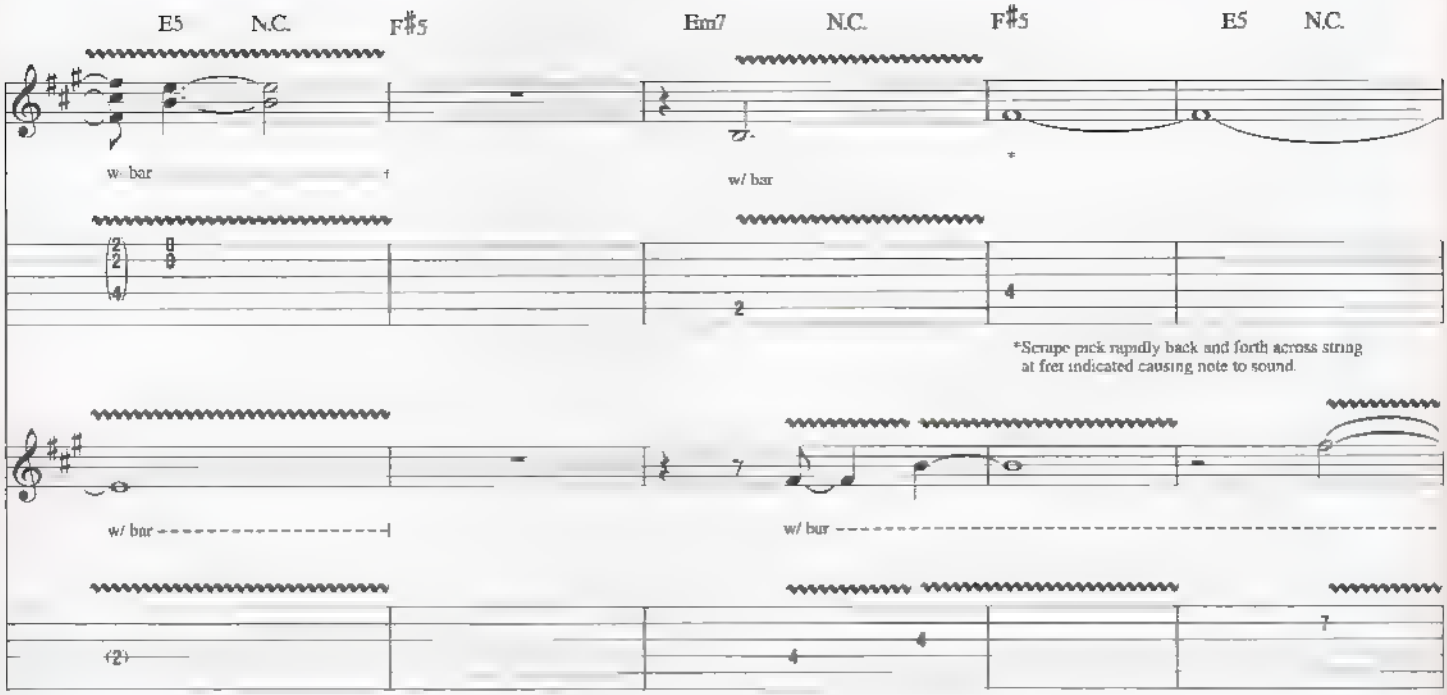
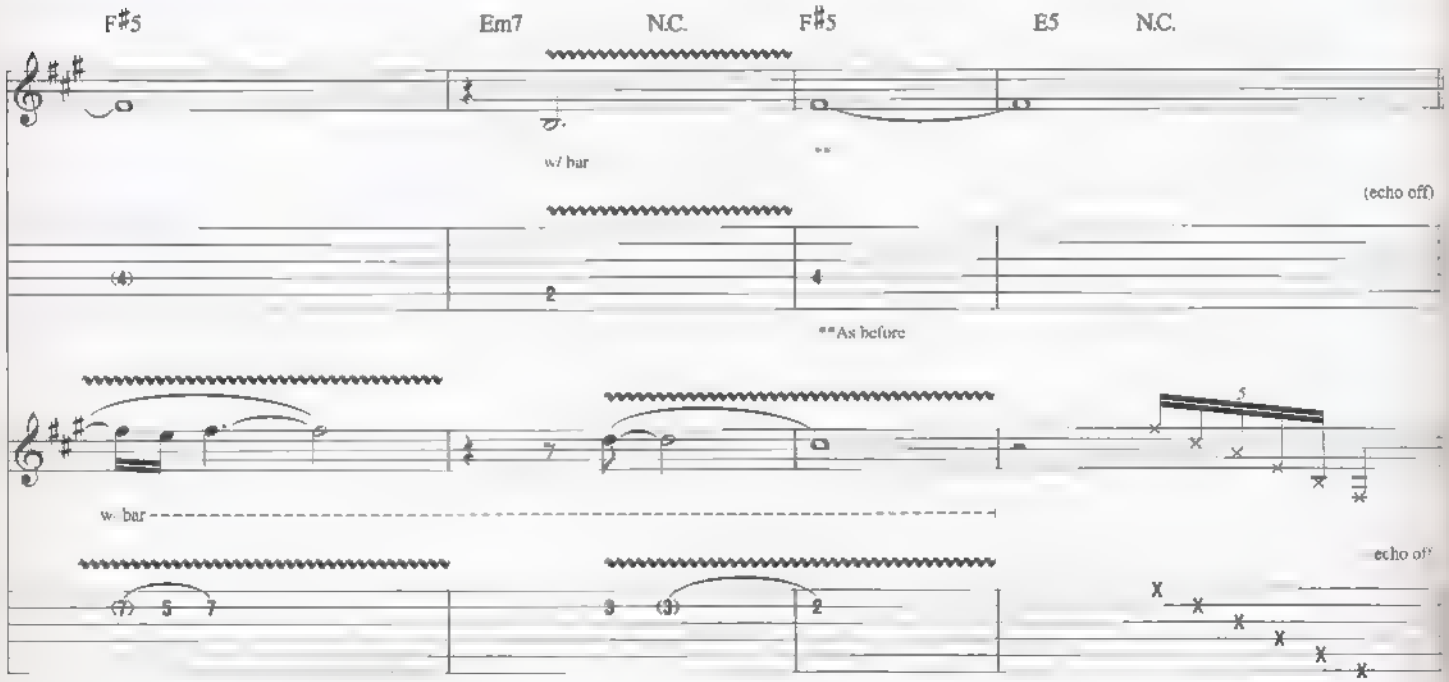
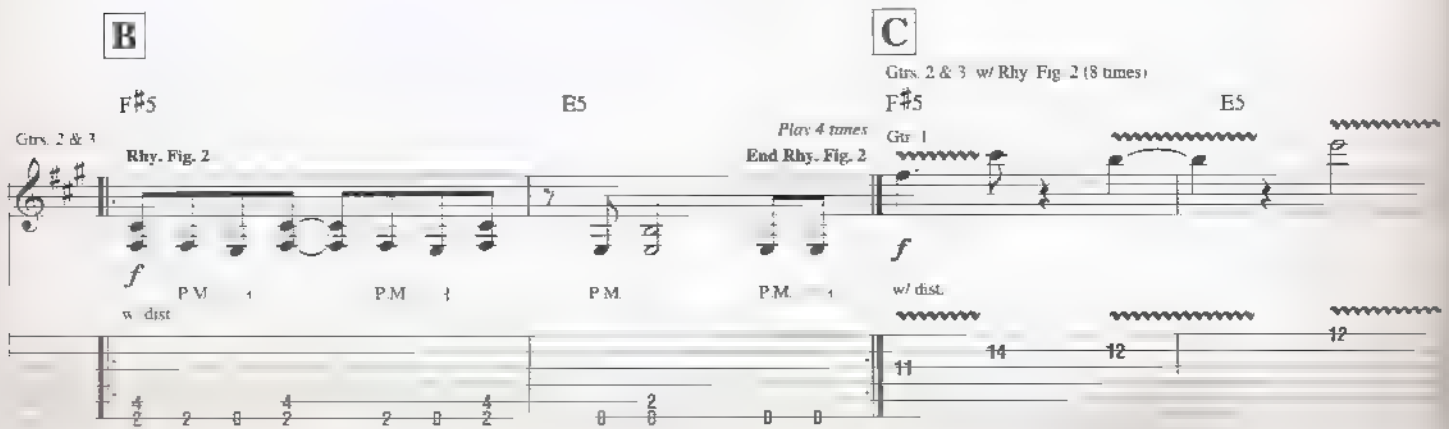
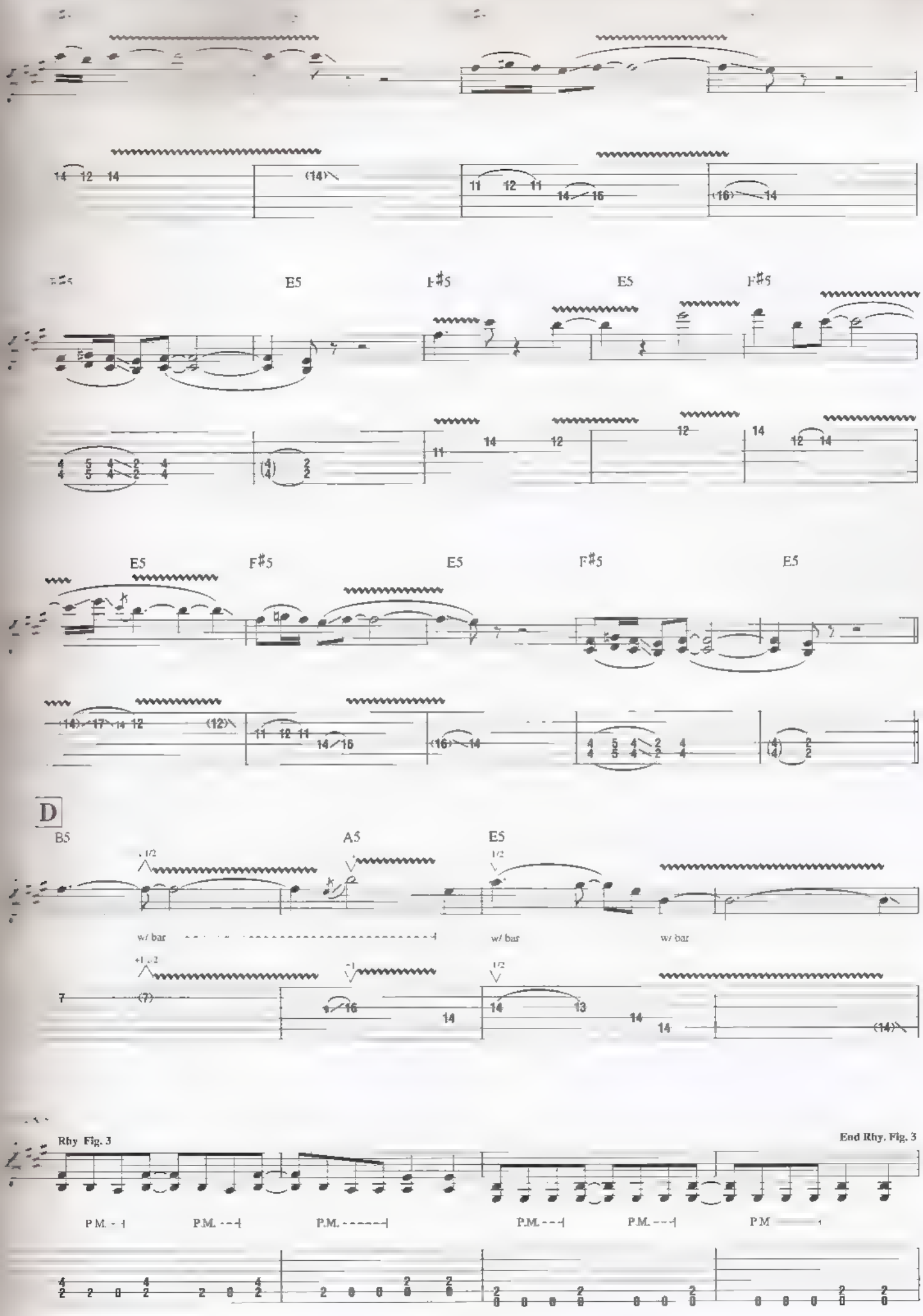
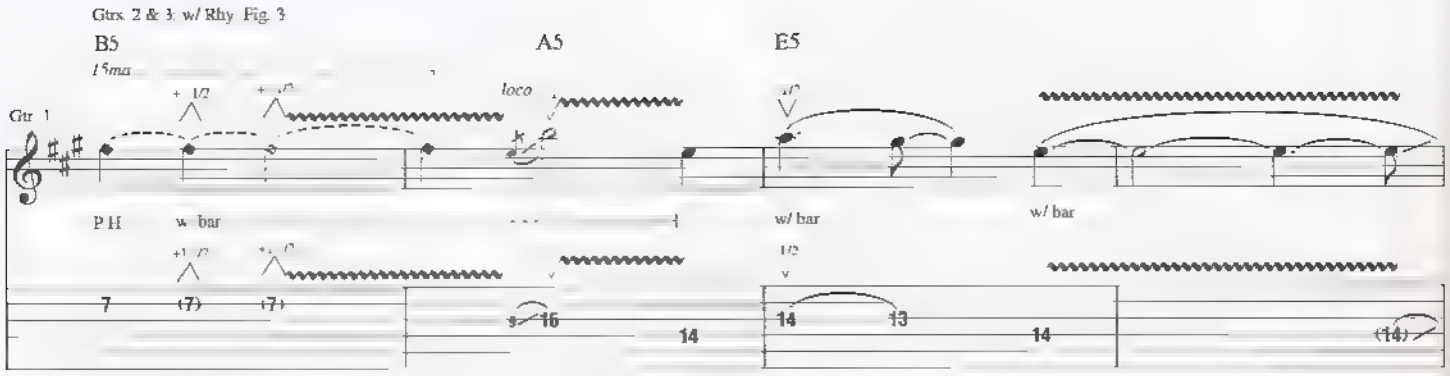
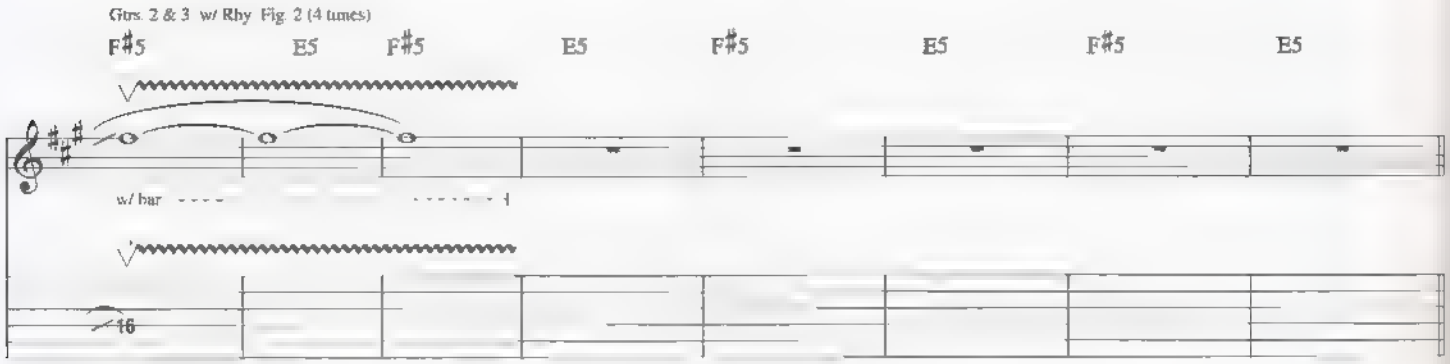

E5
N.C.
F♯5
Em7
N.C.
F♯5
E5
N.C.
w/ bar
w/ bar
*Scrape pick rapidly back and forth across string at fret indicated causing note to sound.
w/ bar
w/ bar


F♯5
Em7
N.C.
F♯5
E5
N.C.
w/ bar
(echo off)
**As before
w/ bar
echo off

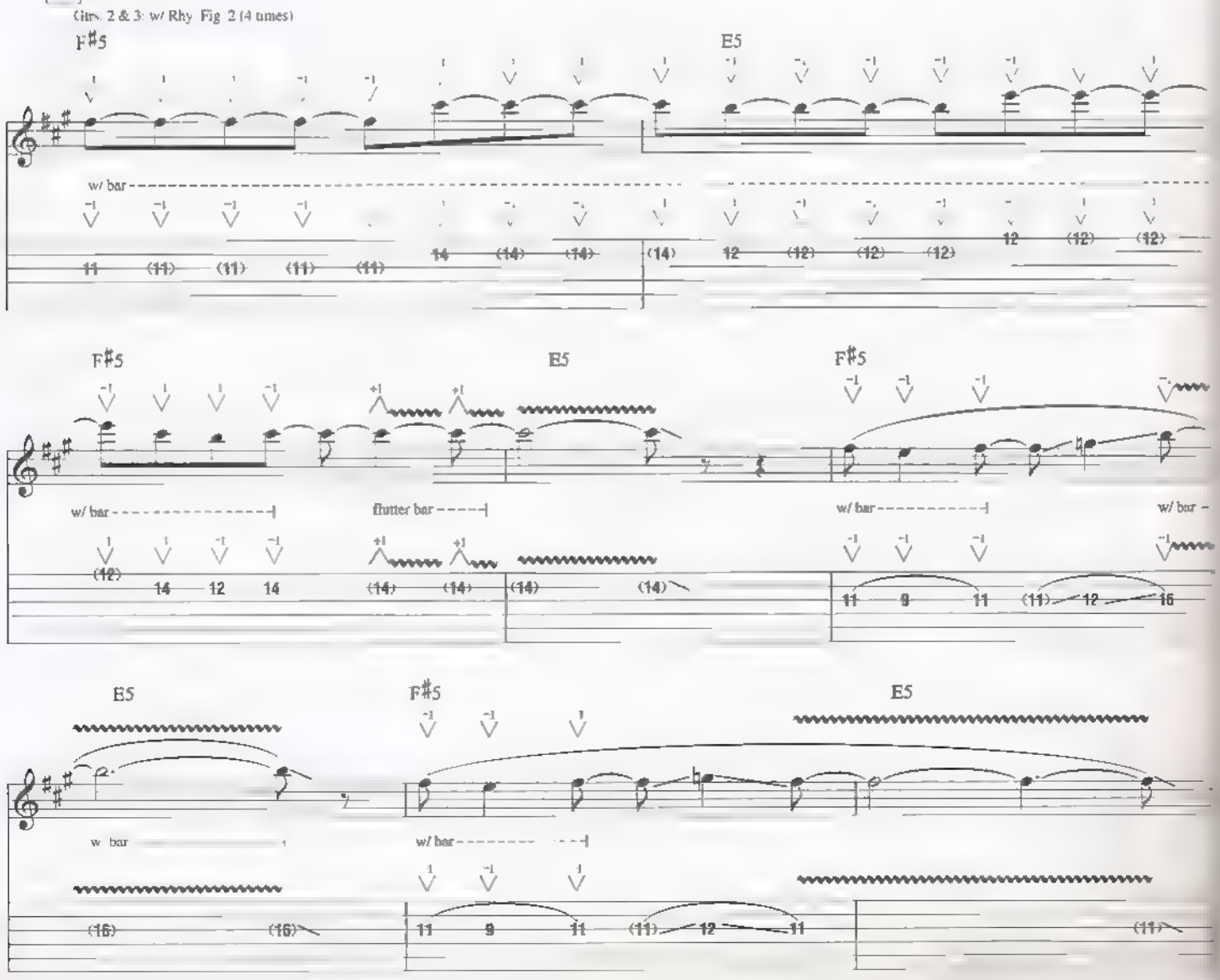

B
C
F♯5
E5
F♯5
E5
Gtrs. 2 & 3
Rhy. Fig. 2
Play 4 times
End Rhy. Fig. 2
Gtr. 1
Gtrs. 2 & 3 w/ Rhy. Fig. 2 (8 times)
w/ dist.
w/ dist.


E5
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
E5
D
B5
A5
E5
w/ bar
w/ bar
w/ bar
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

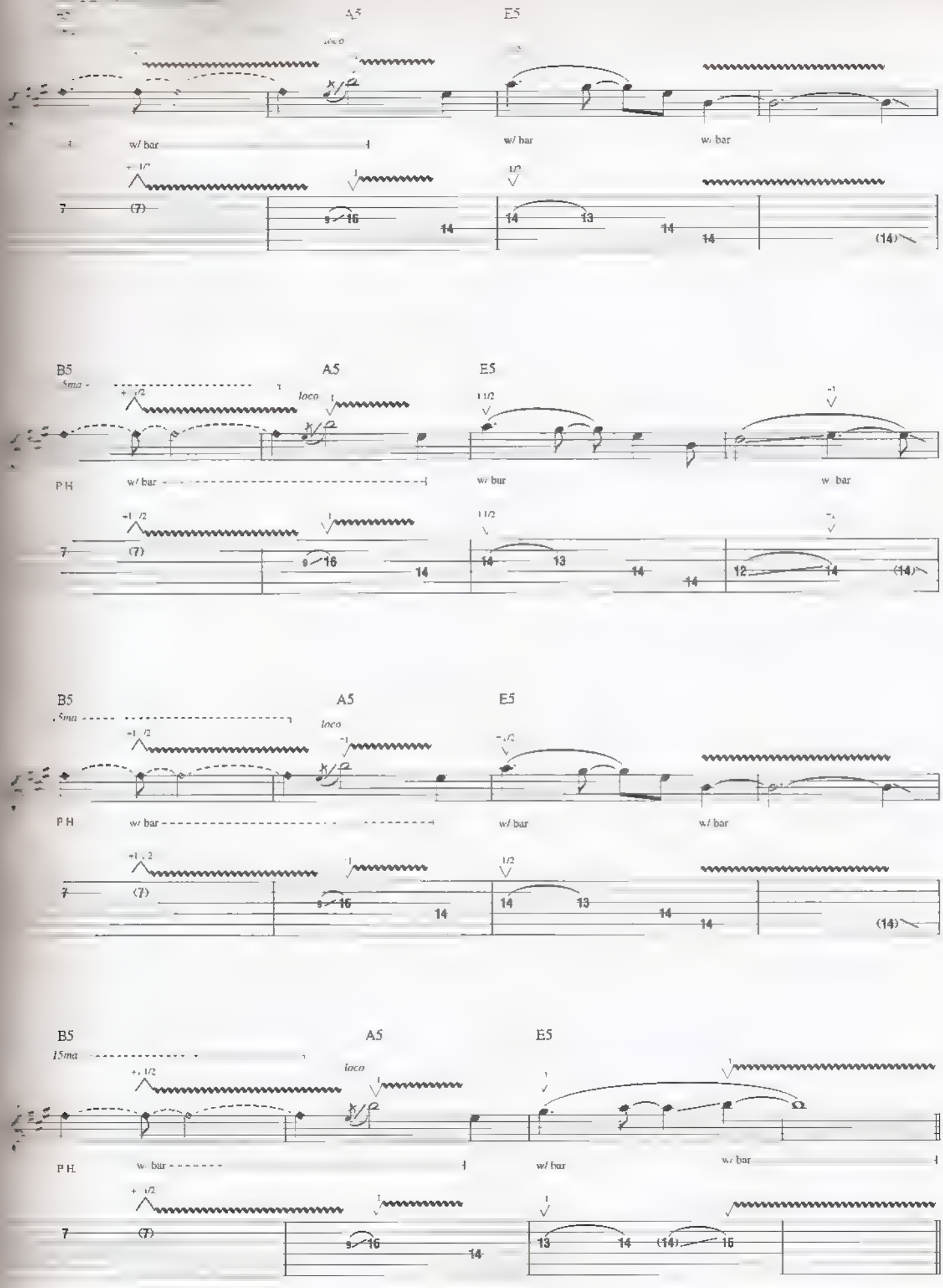

Gtrs. 2 & 3 w/ Rhy. Fig. 3
B5
A5
E5
15ma
loco
Gtr. 1
P.H.
w/ bar
w/ bar
w/ bar

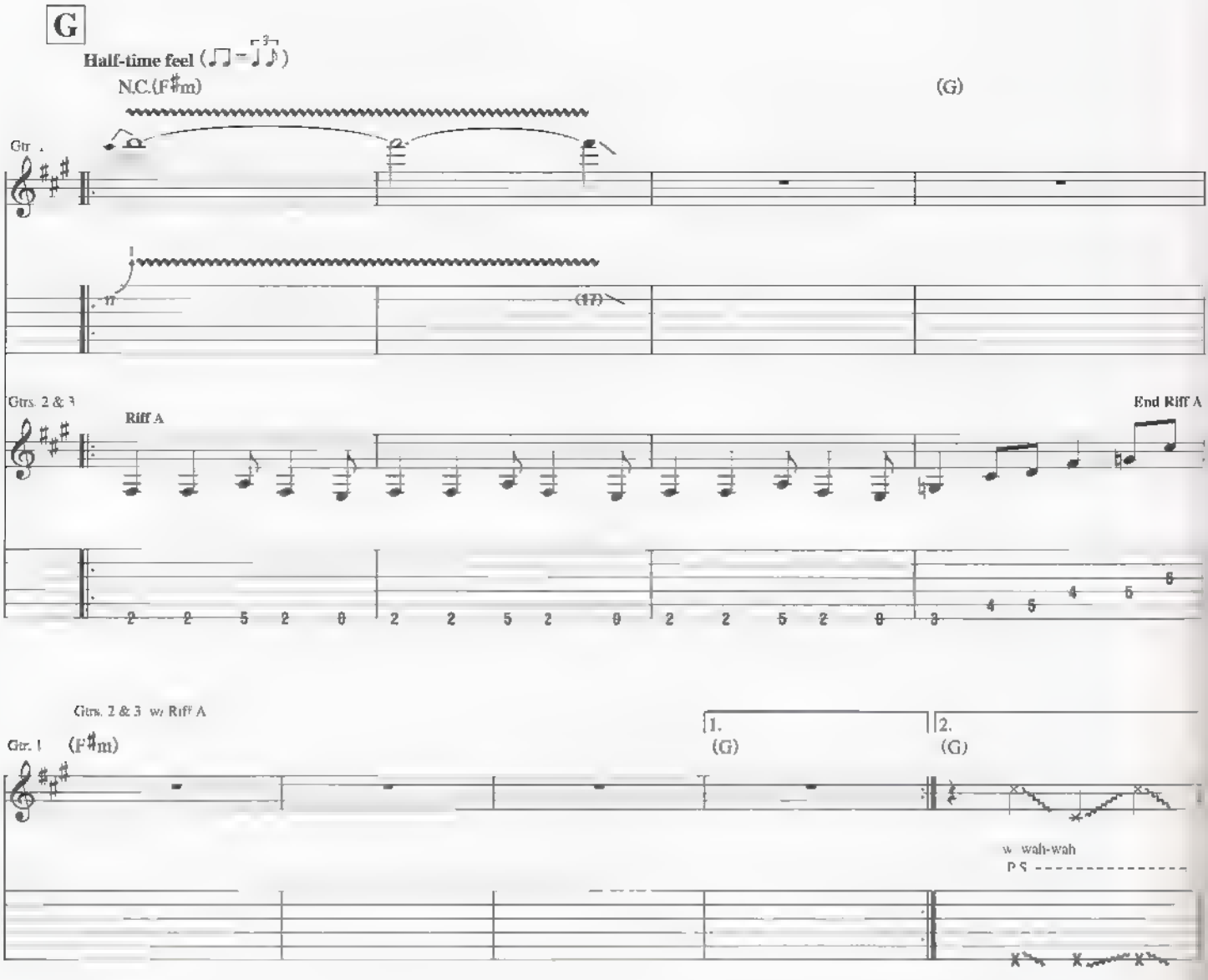

Gtrs. 2 & 3 w/ Rhy. Fig. 2 (4 times)
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
E5
w/ bar

E

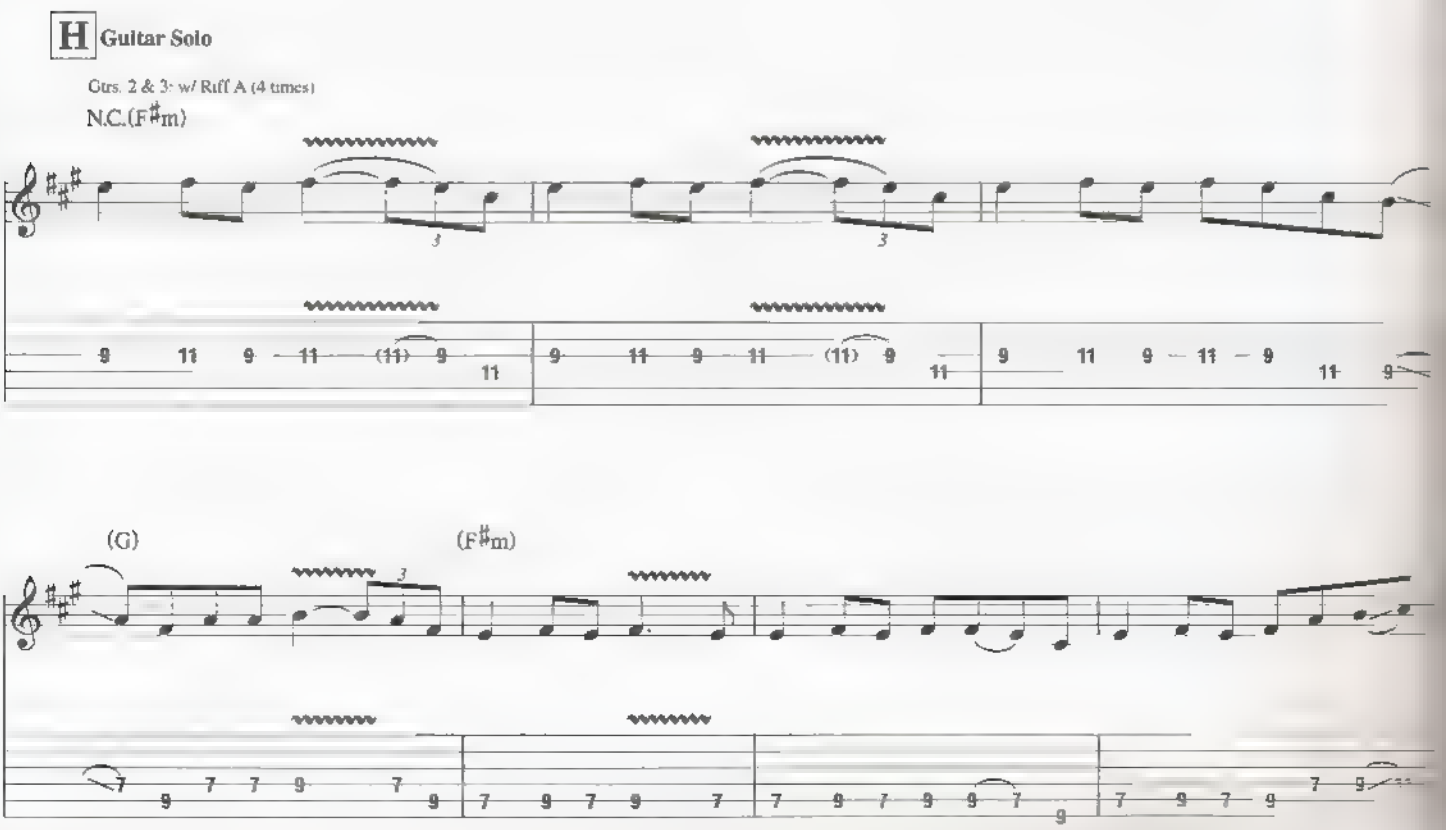

Gtrs. 2 & 3 w/ Rhy. Fig. 2 (4 times)
F♯5
E5
w/ bar
F♯5
E5
F♯5
w/ bar
flutter bar
w/ bar
w/ bar
E5
F♯5
E5
w/ bar
w/ bar

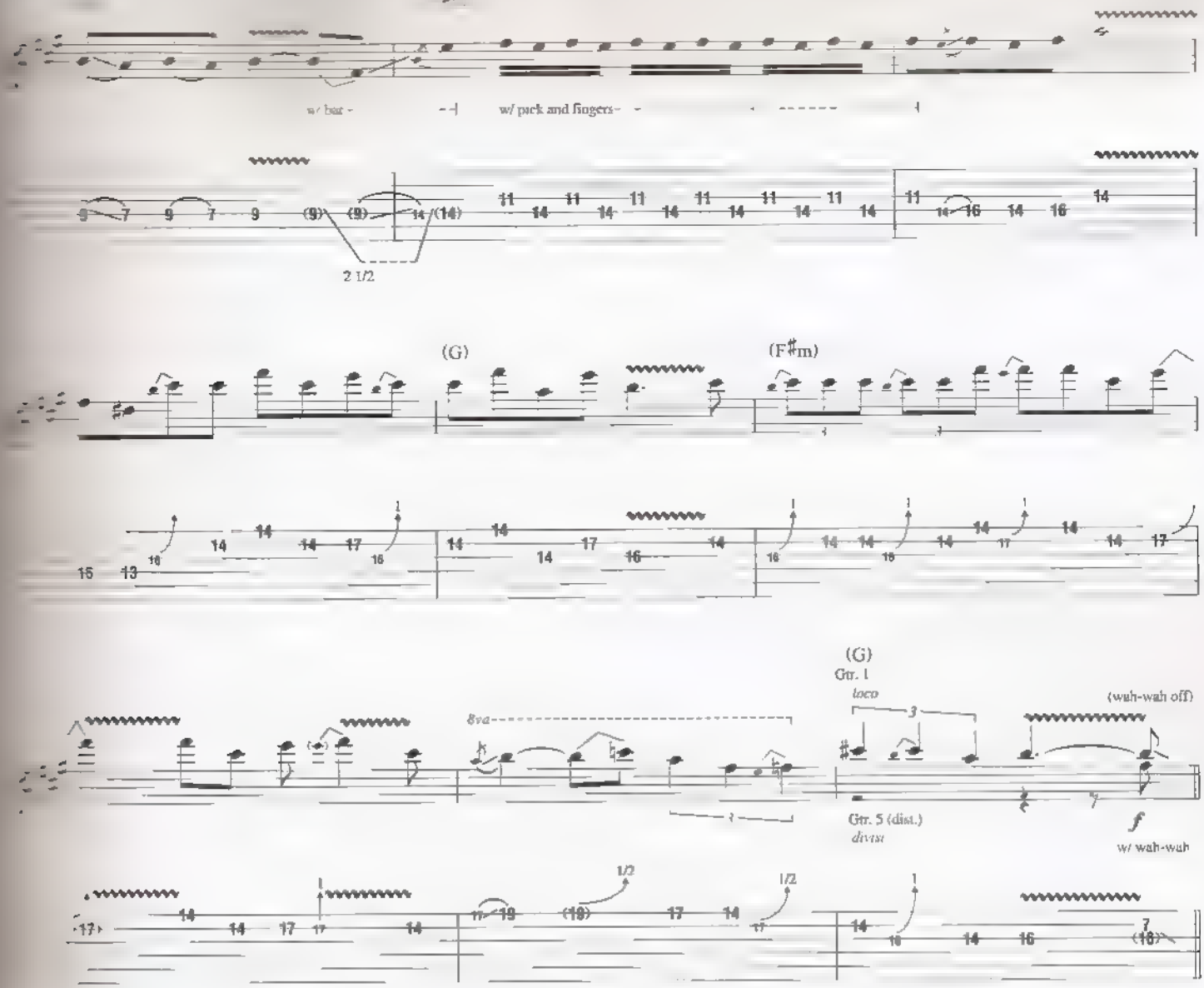
F


A5
E5
w/ bar
w/ bar
w/ bar
B5
15ma
A5
E5
loco
P H
w/ bar
w/ bar
w/ bar
B5
15ma
A5
E5
loco
P H
w/ bar
w/ bar
w/ bar

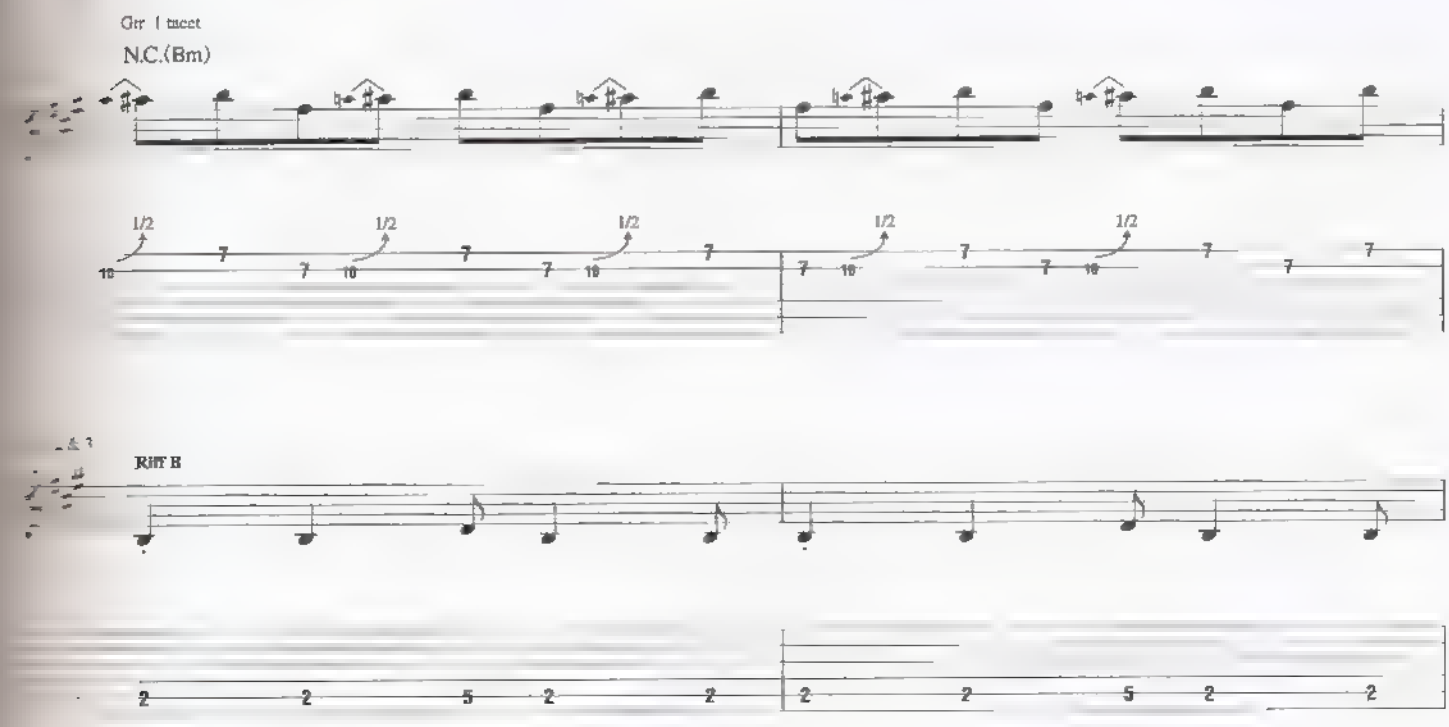

G
Half-time feel
N.C.(F♯m)
(G)
Gtr. 1
(17)
Gtrs. 2 & 3
Riff A
End Riff A

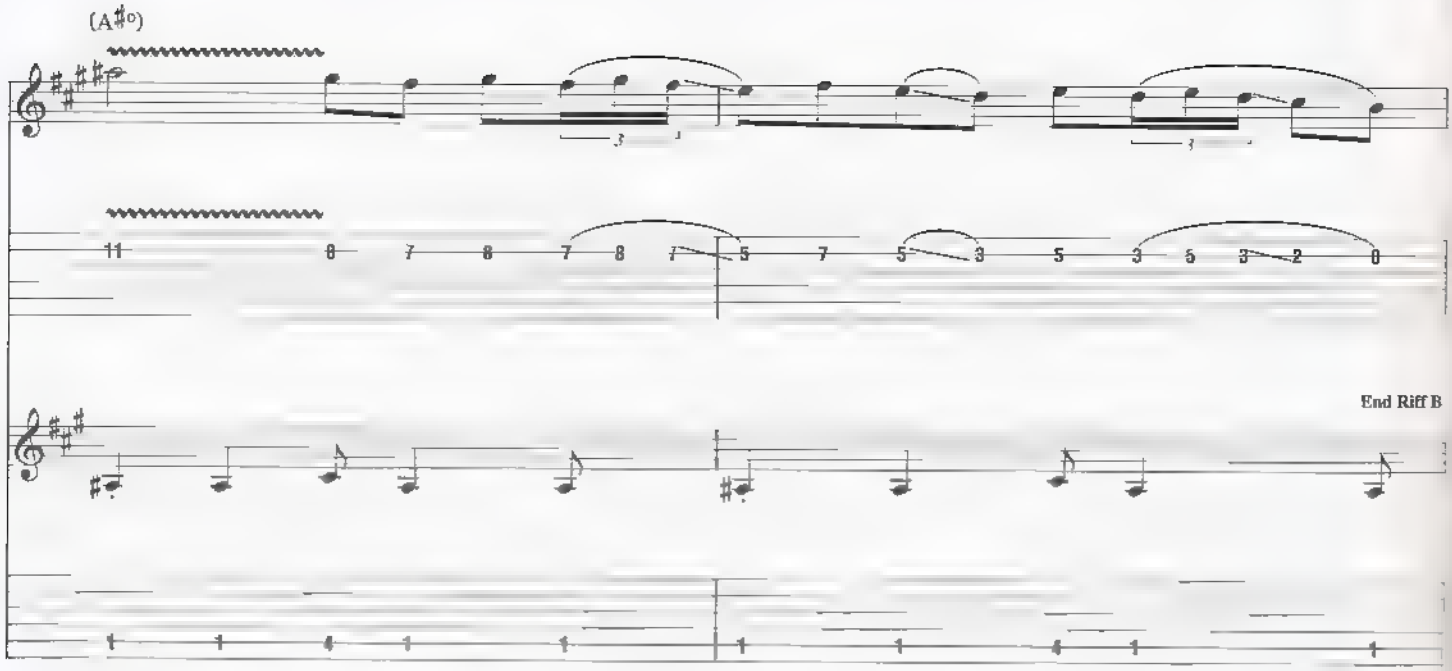
Gtrs. 2 & 3 w/ Riff A
Gtr. 1
(F♯m)
1.
(G)
2.
(G)
w/ wah-wah
P.S.

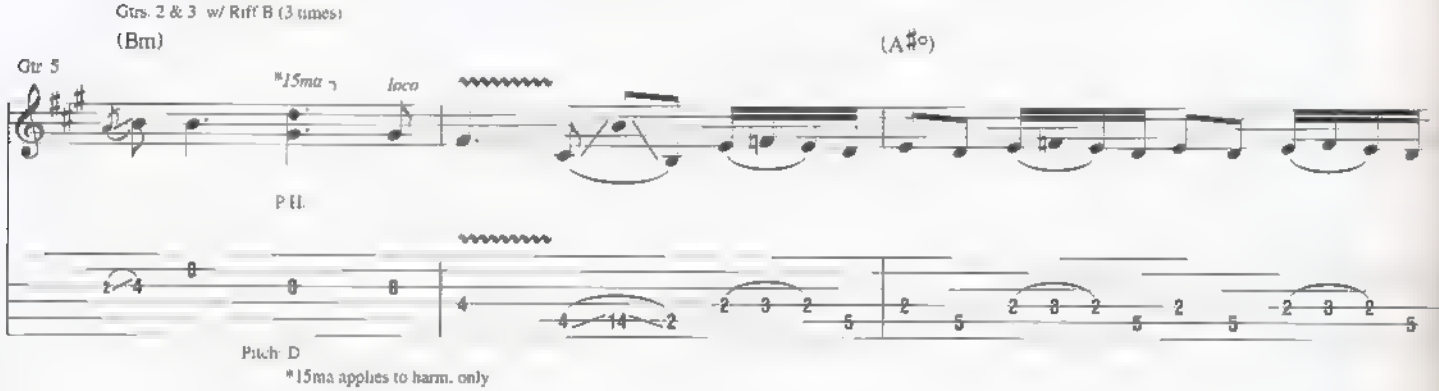

H
Guitar Solo
Gtrs. 2 & 3 w/ Riff A (4 times)
N.C.(F♯m)
(G)
(F♯m)

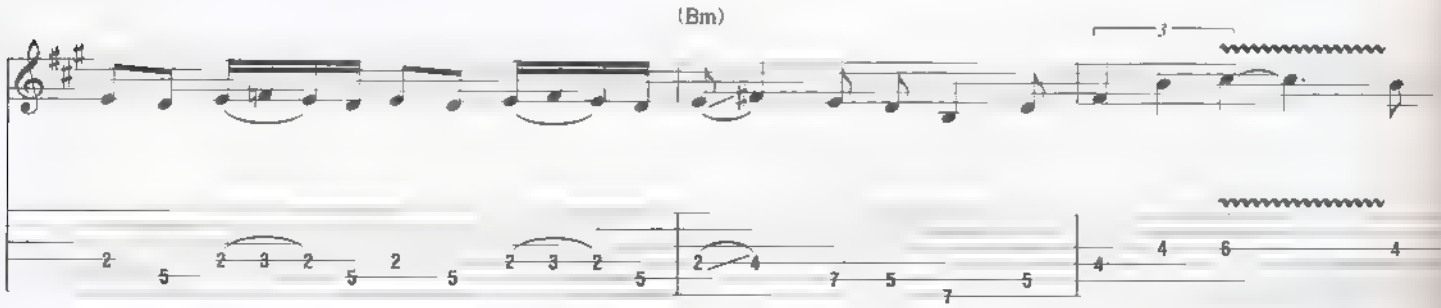

w/ bar
w/ pick and fingers
2 1/2
(G)
(F♯m)
(G)
Gtr. 1
loco
(wah-wah off)
8va
Gtr. 5 (dist.)
divisi
f
w/ wah-wah

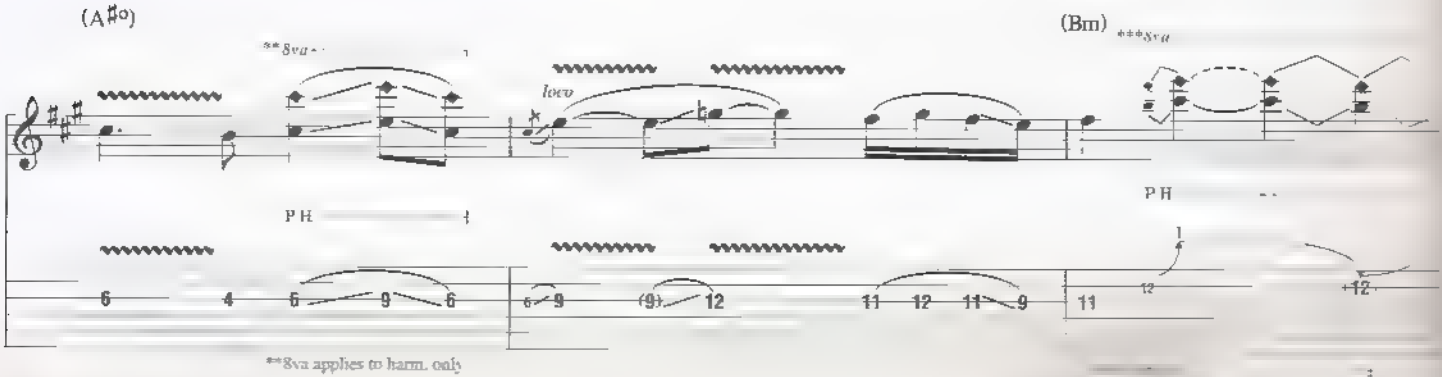
I

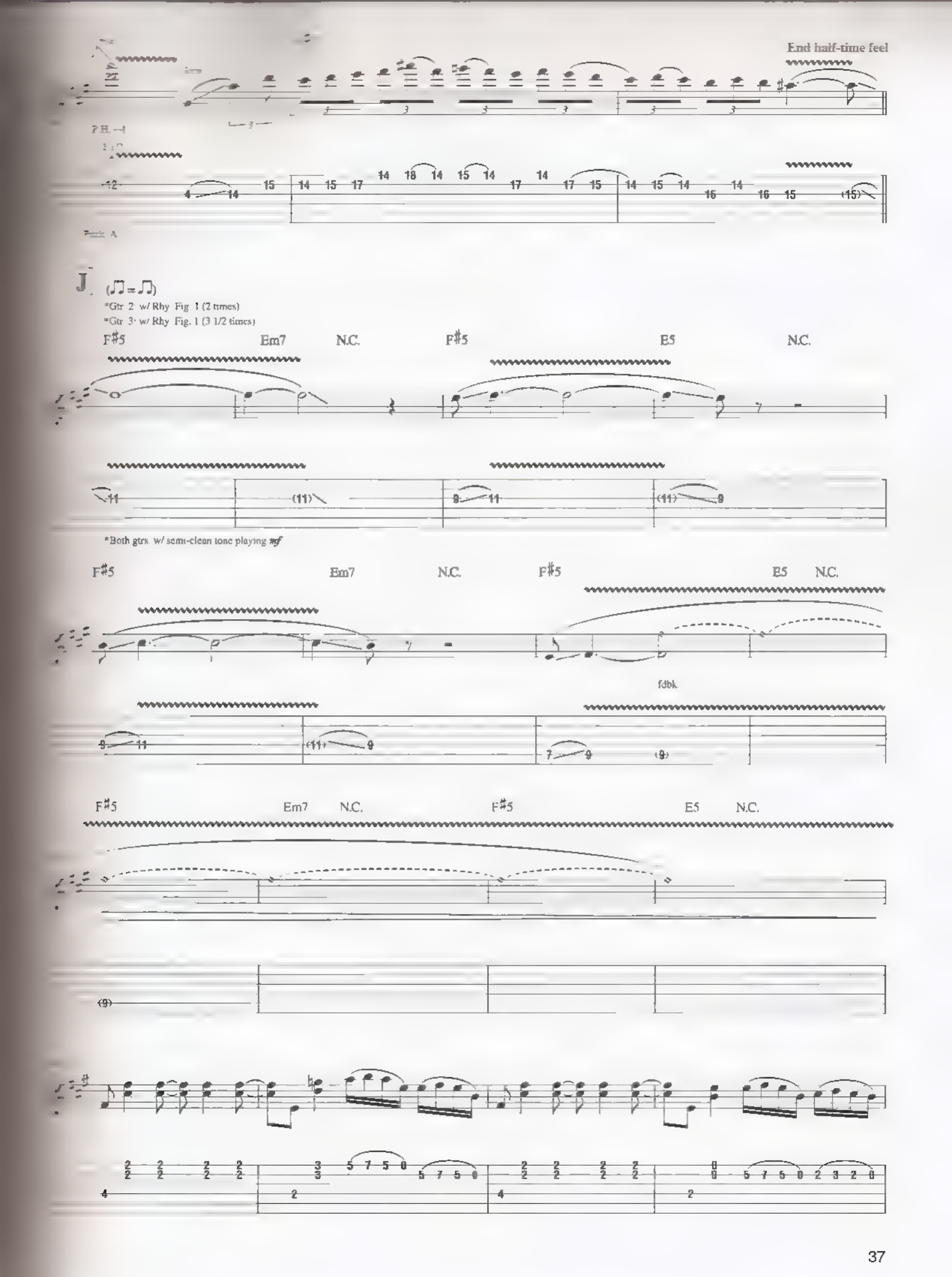

Gtr. 1 tacet
N.C.(Bm)
Riff B

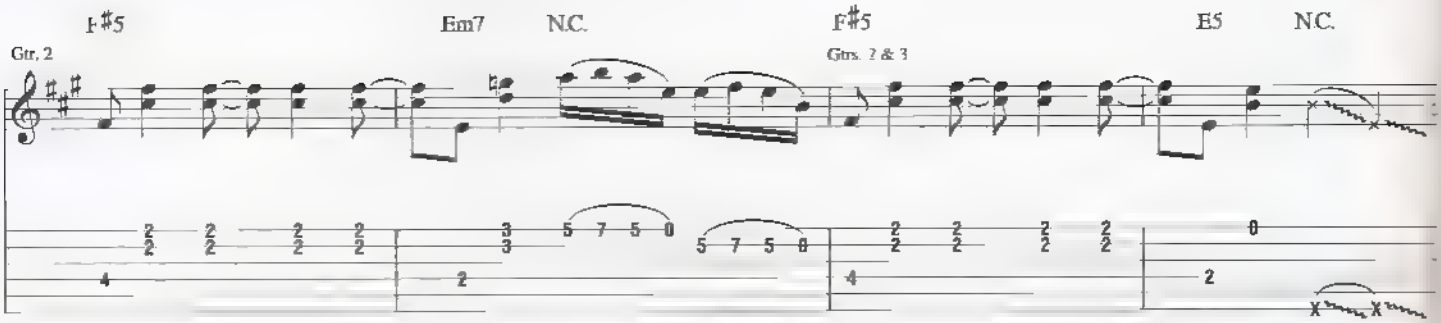

(A♯o)
End Riff B


Gtrs. 2 & 3 w/ Riff B (3 times)
(Bm)
Gtr. 5
*15ma
loco
P.H.
(A♯o)
Pitch: D
*15ma applies to harm. only


(Bm)

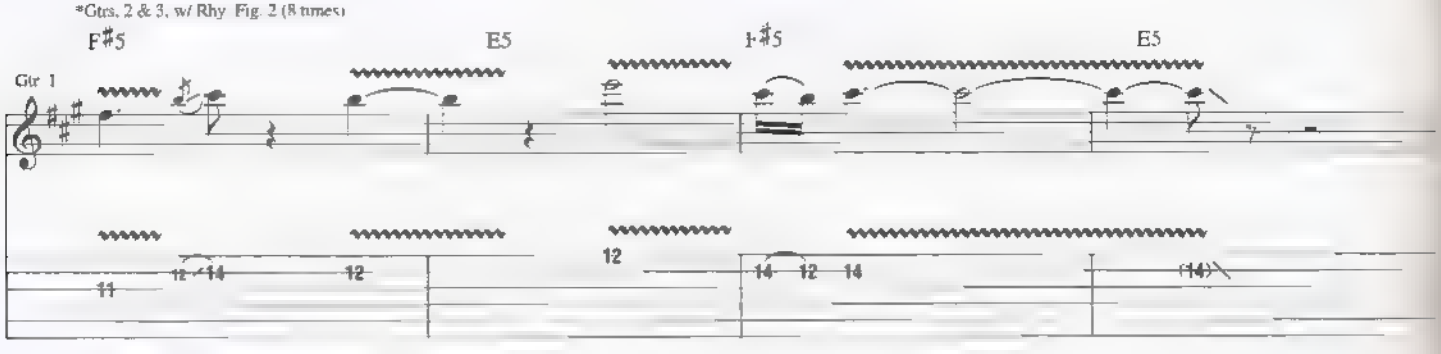

(A♯o)
**8va
loco
P.H.
(Bm)
***8va
P.H.
**8va applies to harm. only


End half-time feel
J
*Gtr 2: w/ Rhy. Fig. 1 (2 times)
*Gtr 3: w/ Rhy. Fig. 1 (3 1/2 times)
F#5
Em7
N.C.
F#5
E5
N.C.
*Both gtrs. w/ semi-clean tone playing mf
F#5
Em7
N.C.
F#5
E5
N.C.
fdbk.
F#5
Em7
N.C.
F#5
E5
N.C.

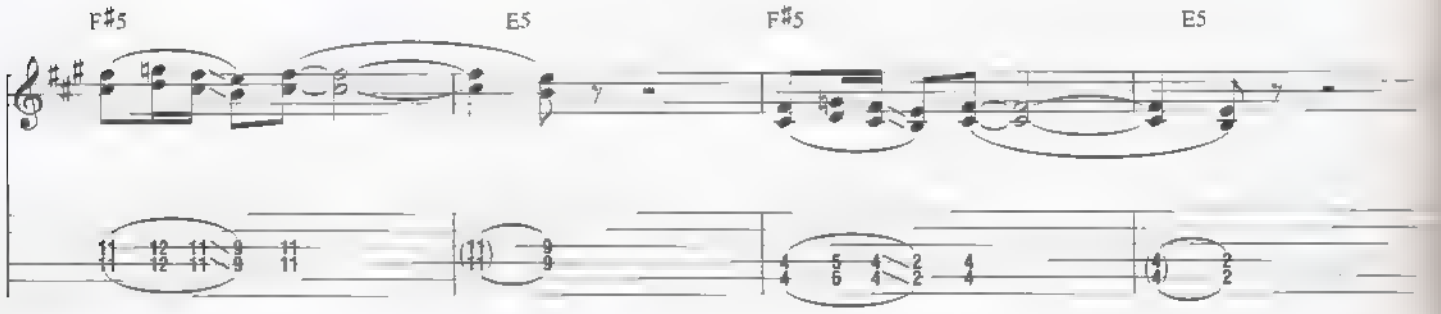


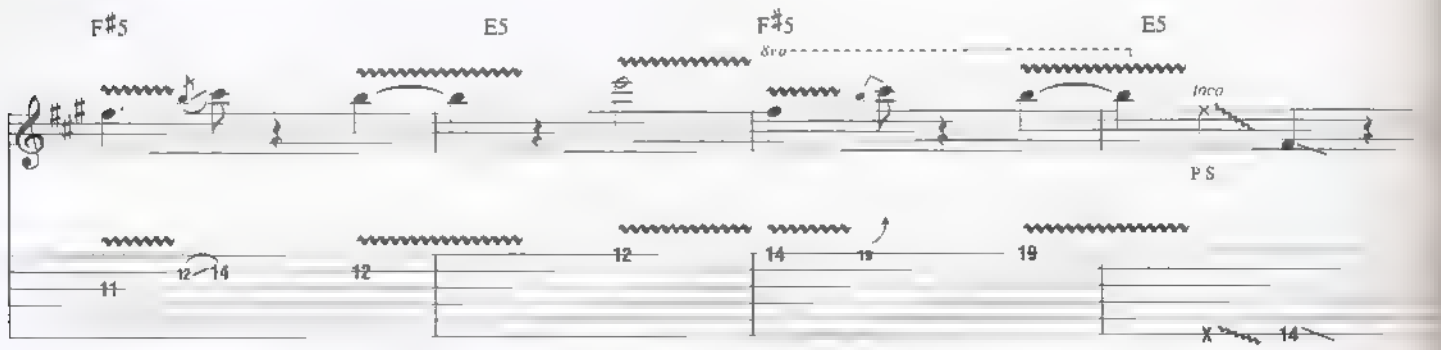
K

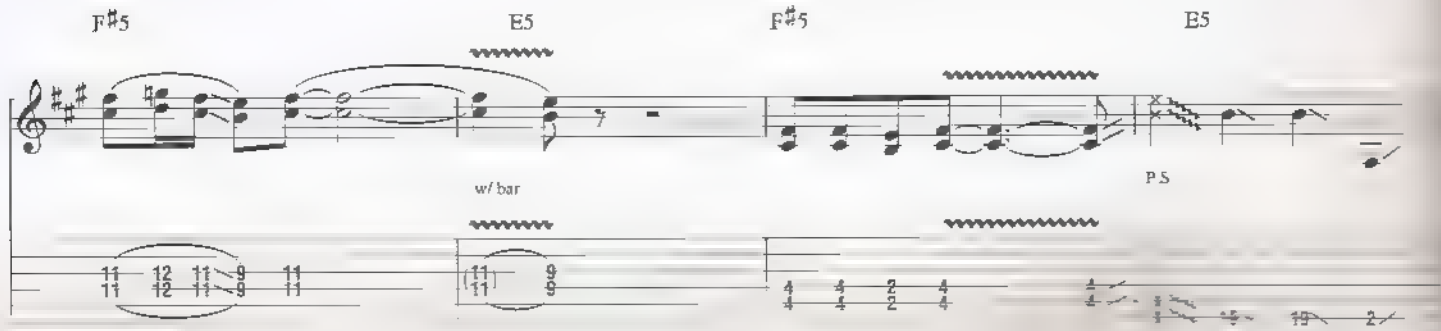
*Gtrs. 2 & 3, w/ Rhy. Fig. 2 (8 times)



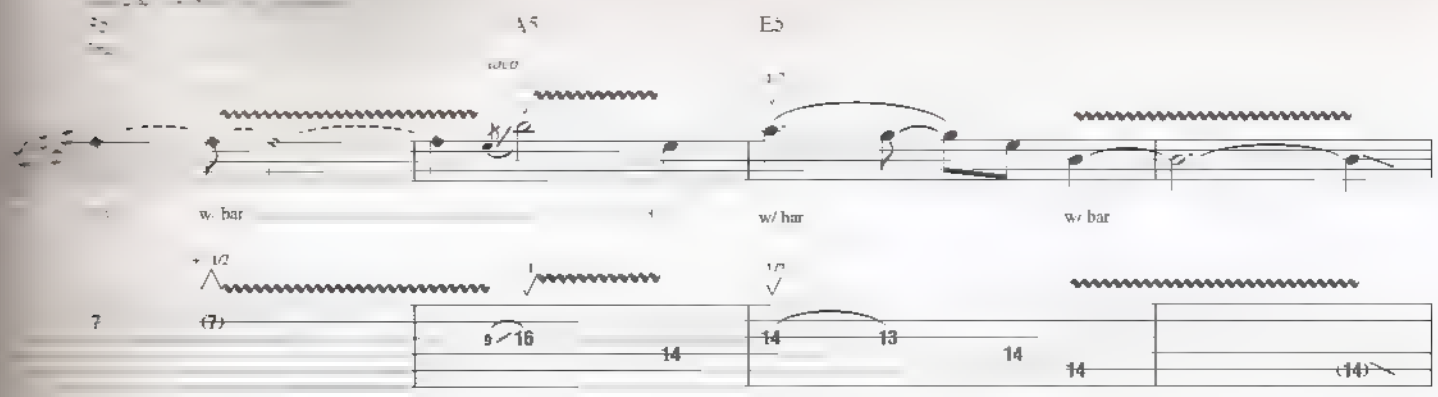
*Both gtrs. resume playing *f* w/ dist.

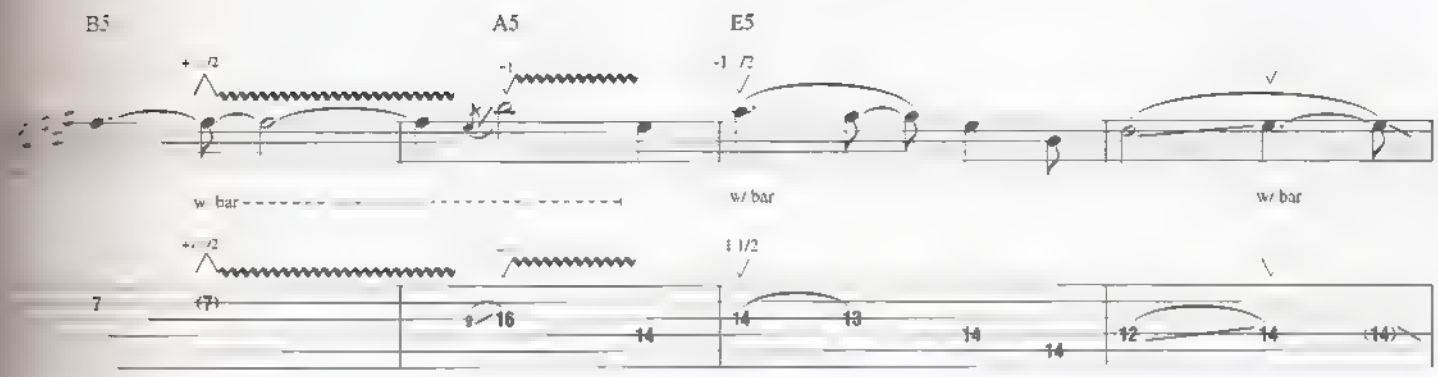


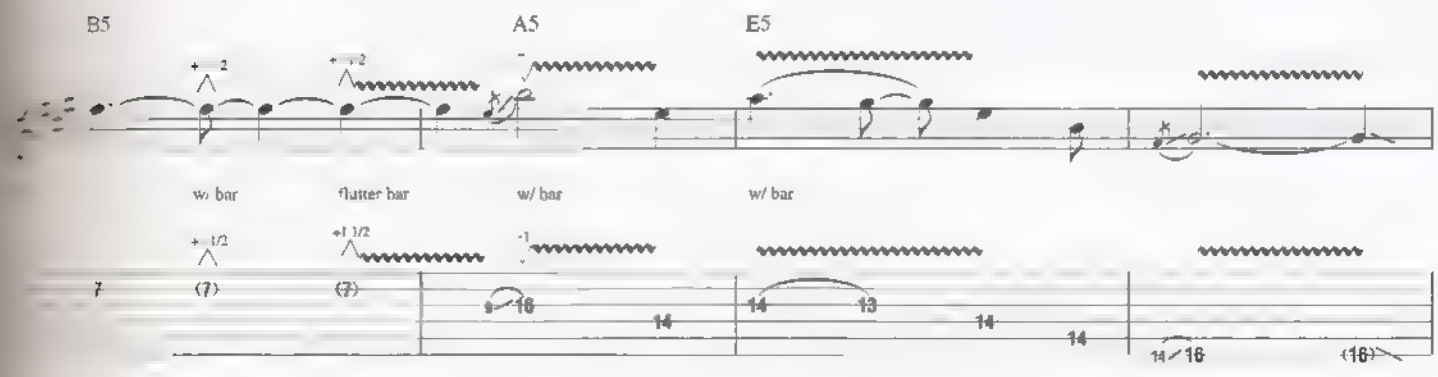


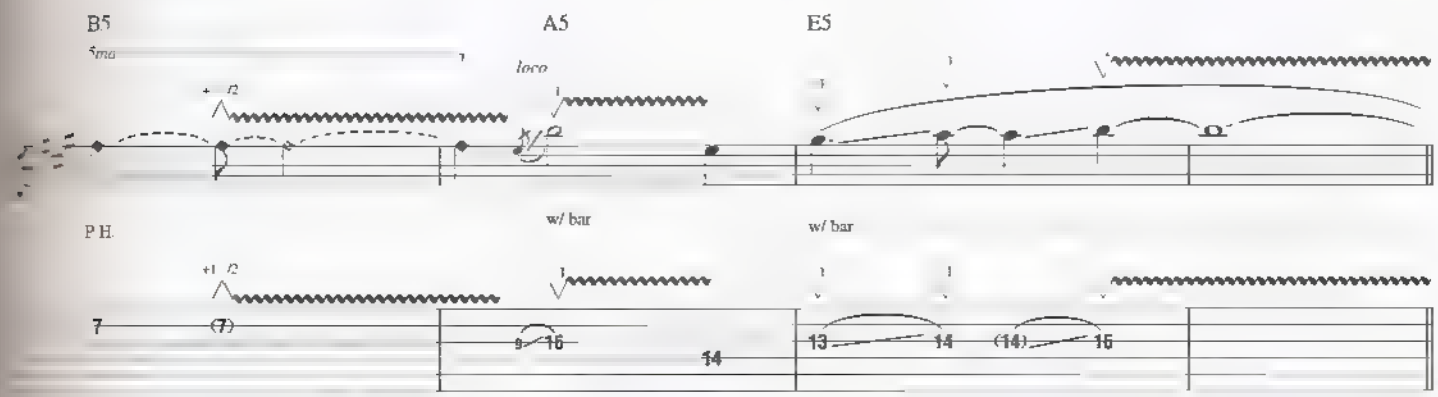


I.

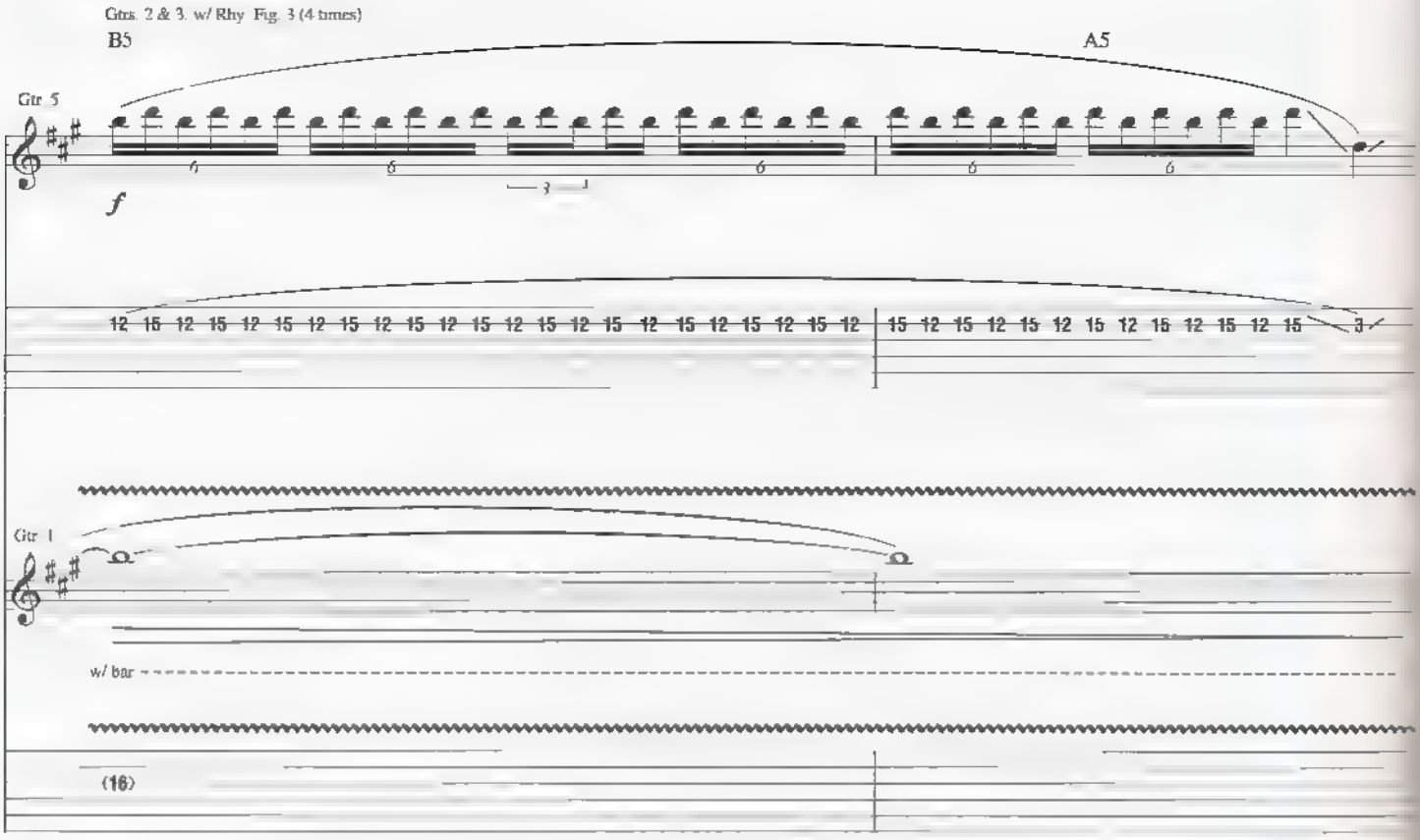

A5
E5
w/ bar
w/ bar
w/ bar
7
(7)
9 16
14
14 13
14
14
(14)

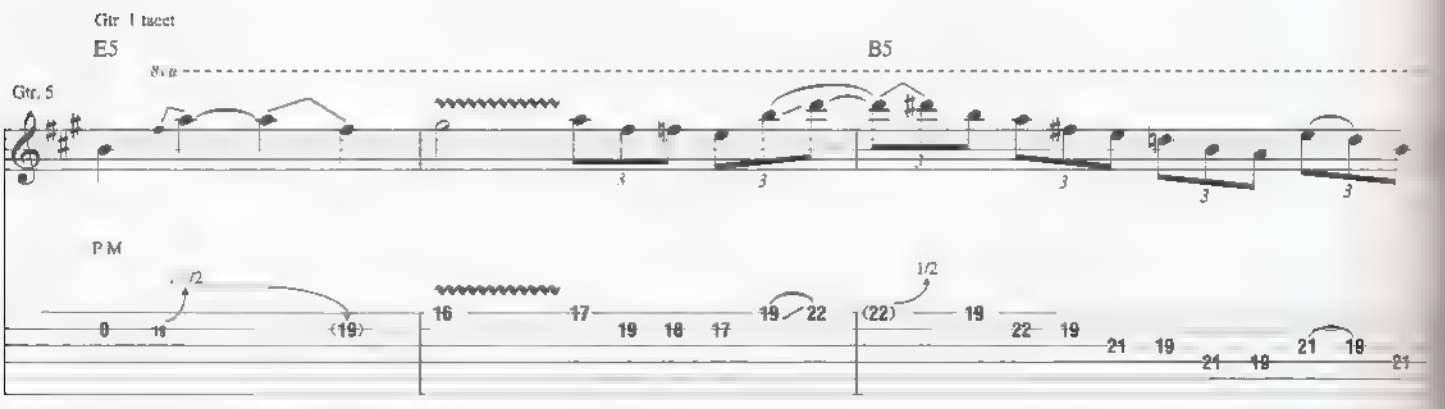

B5
A5
E5
w/ bar
w/ bar
w/ bar
7
(7)
9 16
14
14 13
14
14
12 14
(14)

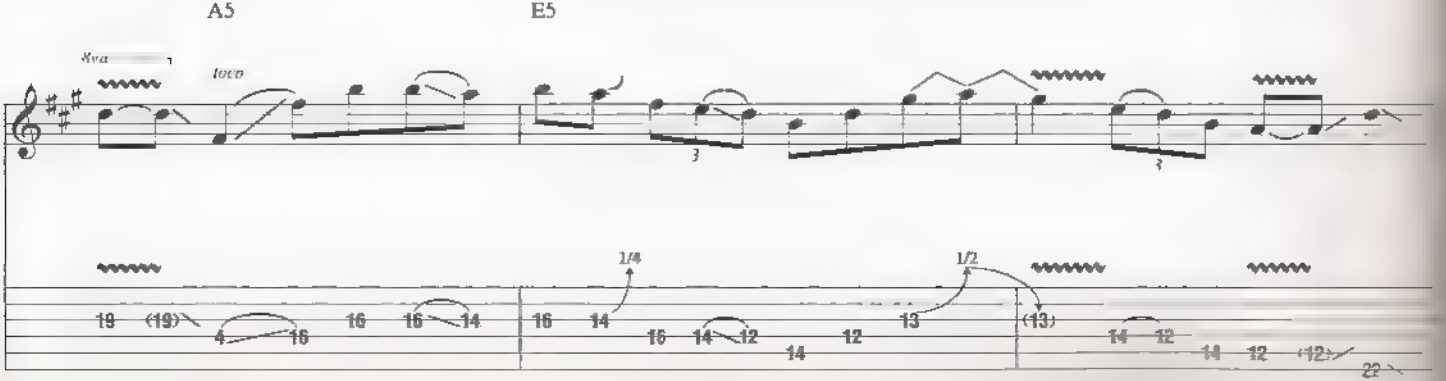

B5
A5
E5
w/ bar
flutter bar
w/ bar
w/ bar
7
(7)
(7)
9 16
14
14 13
14
14
14 16
(16)

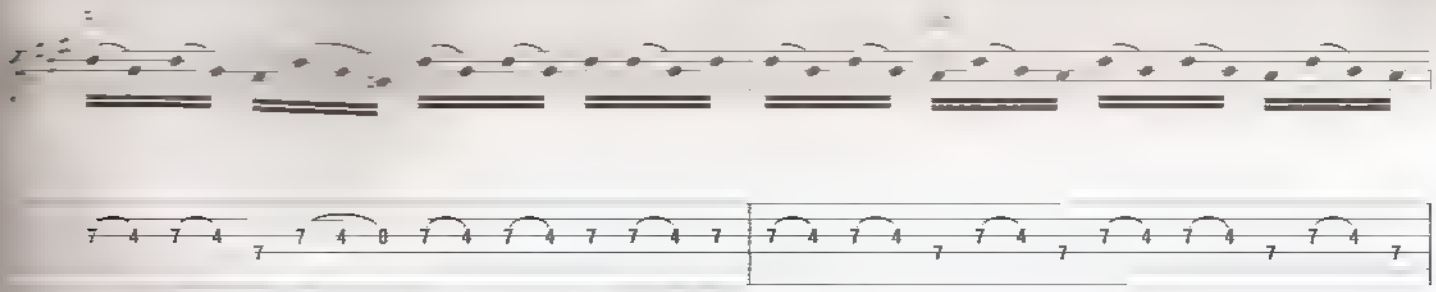

B5
A5
E5
loco
w/ bar
w/ bar
P.H.
7
(7)
9 16
14
13 14
(14) 16

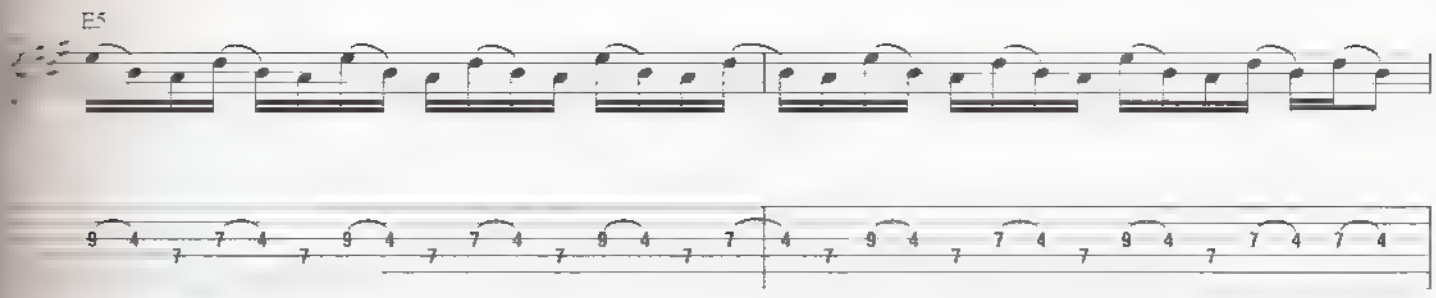
M Outro-Guitar Solo

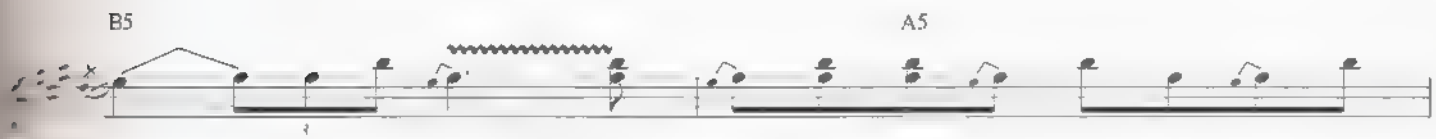


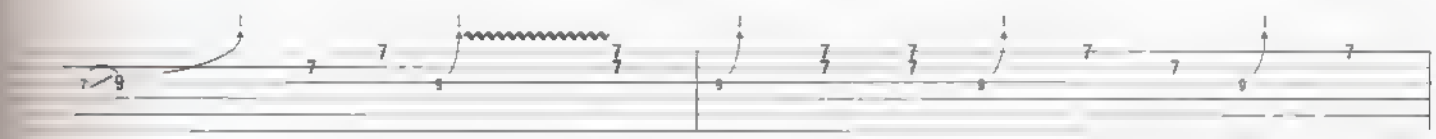


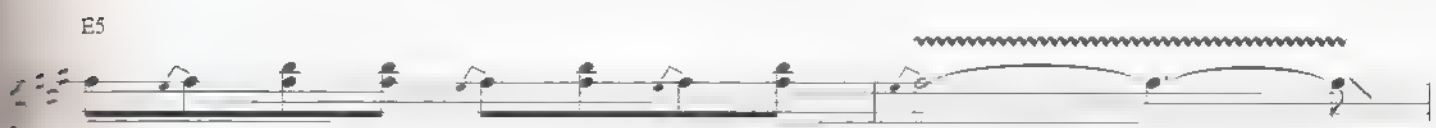


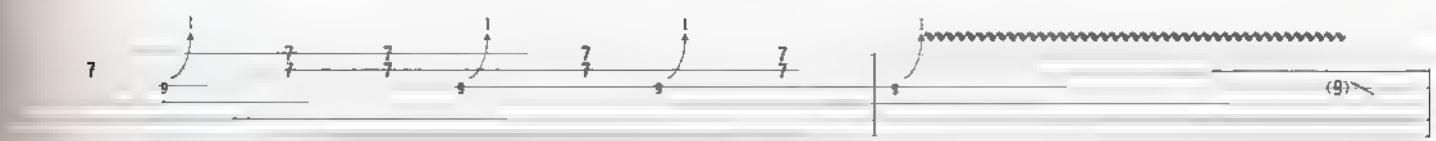


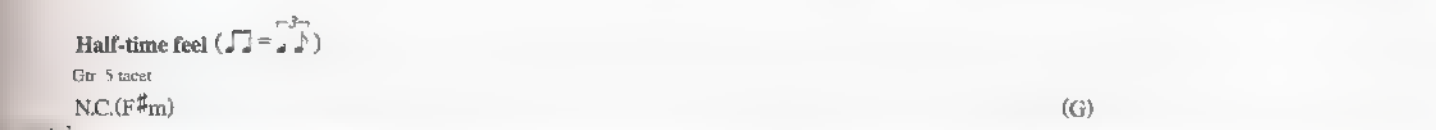

E5


B5
A5



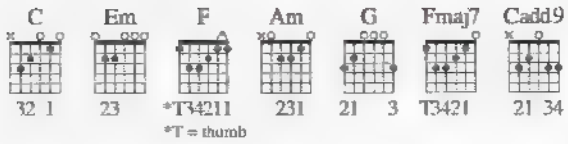

E5


7
(9)


Half-time feel (♫ = ♩♪)
Gtr 5 tacet
N.C.(F♯m)
(G)

TEN WORDS

By Joe Satriani



A Intro

Moderately slow ♩ = 90

C

**Gtr 1 (clean)

p

(cont. in ex.

**Piano and multiple gtrs. arr. for one gtr

B

C Em F C

Rhy. Fig. 1

Gtr 1

mf

Gtr 2 (dist.)

mf

Am Em F G

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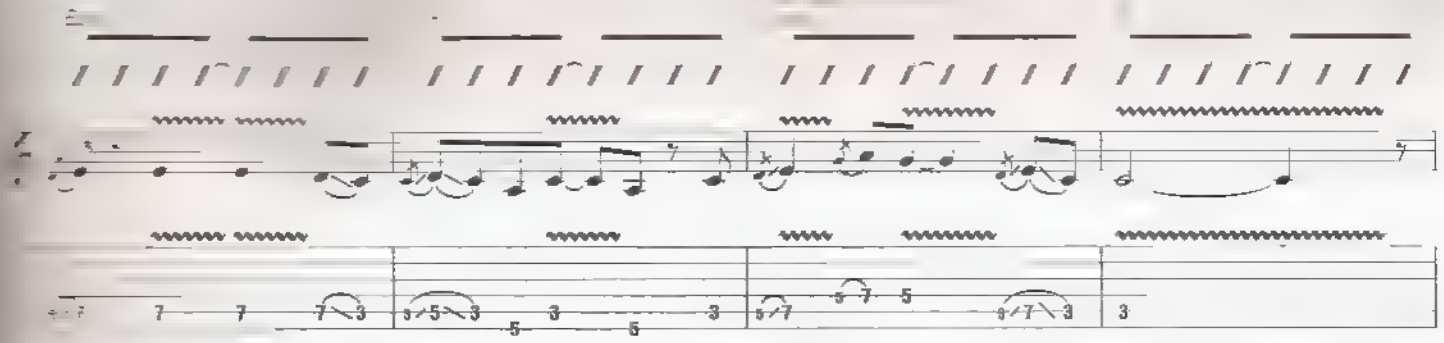
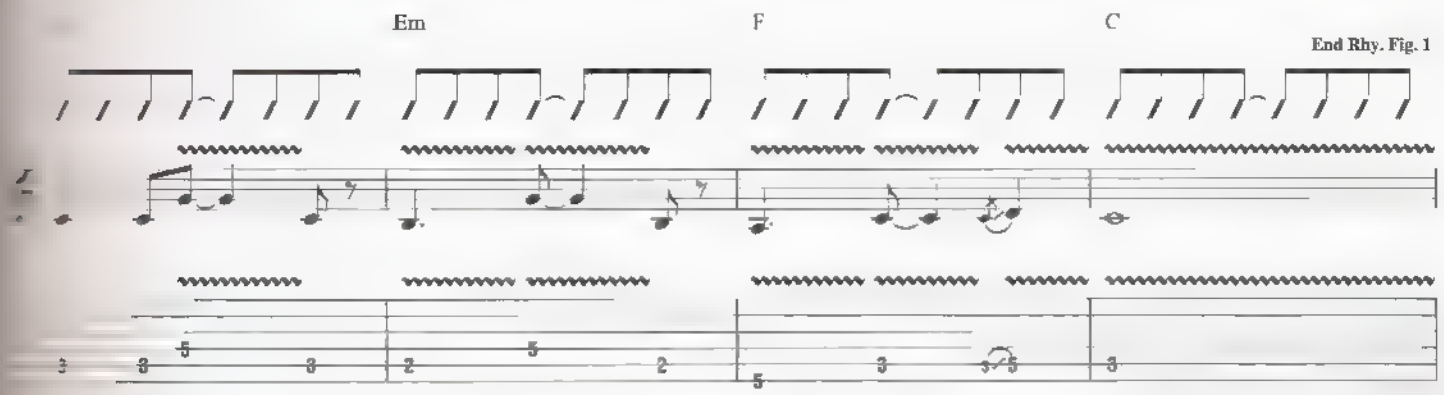
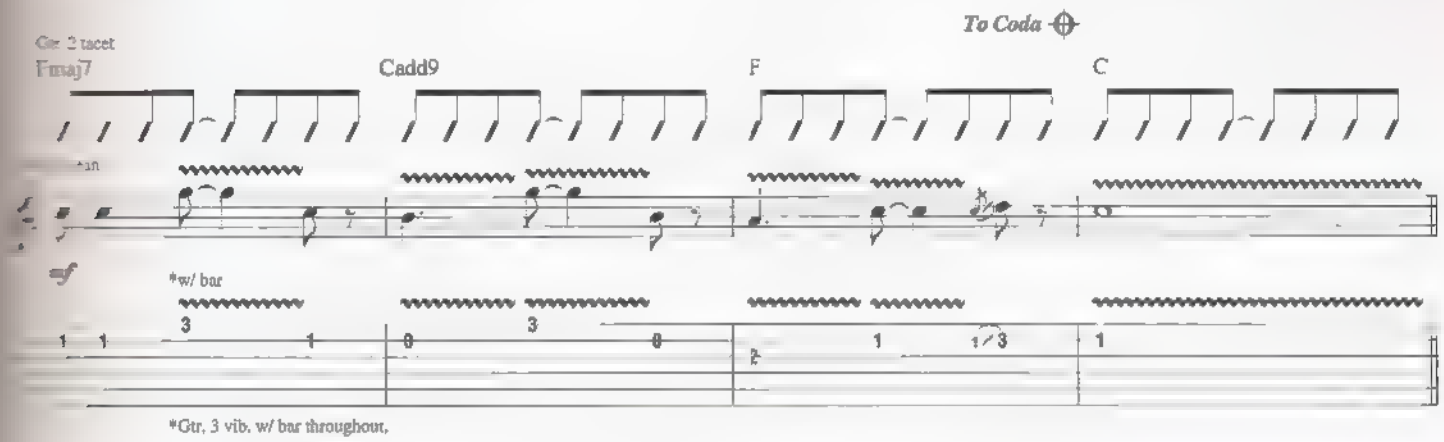
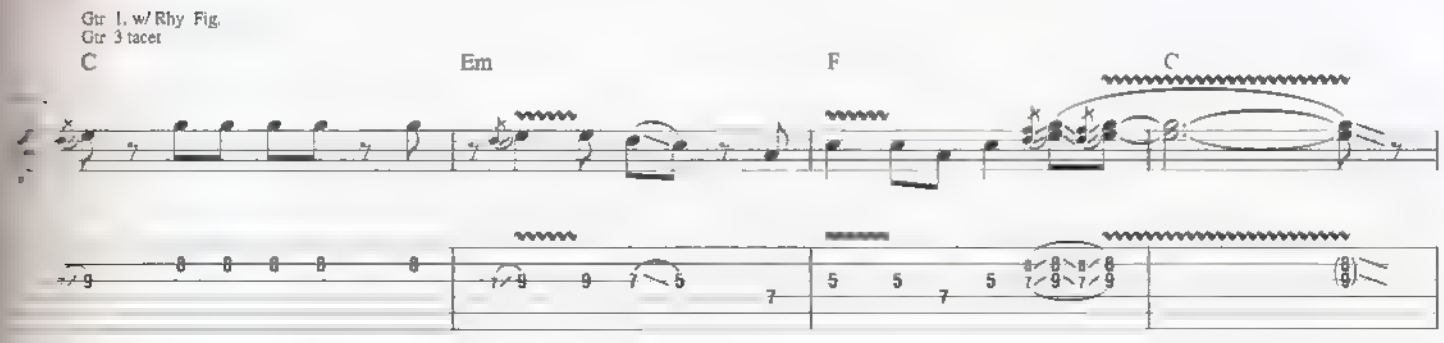


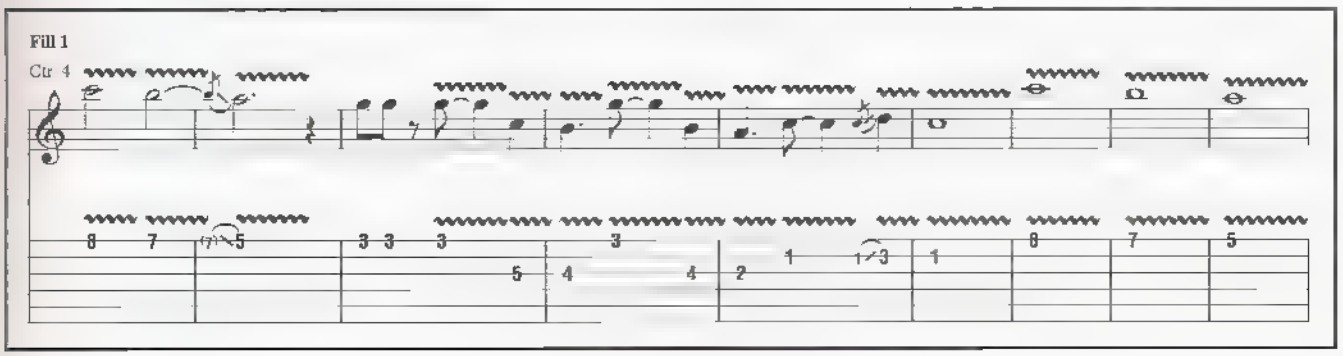


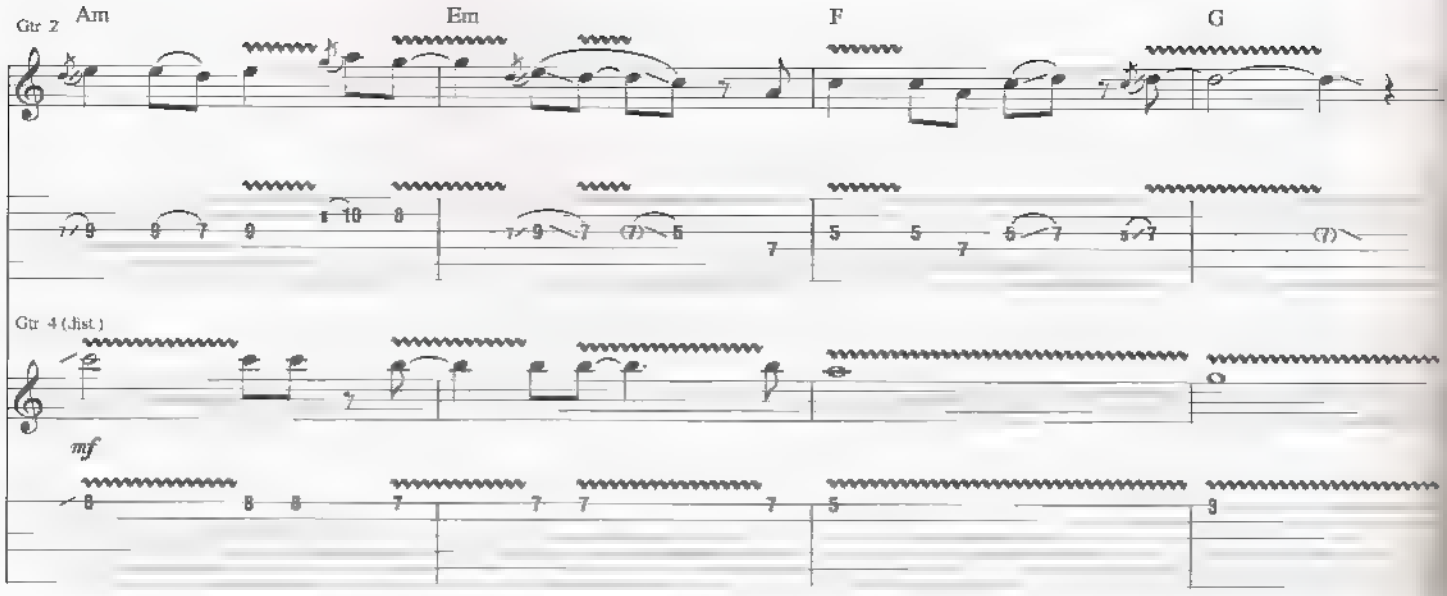


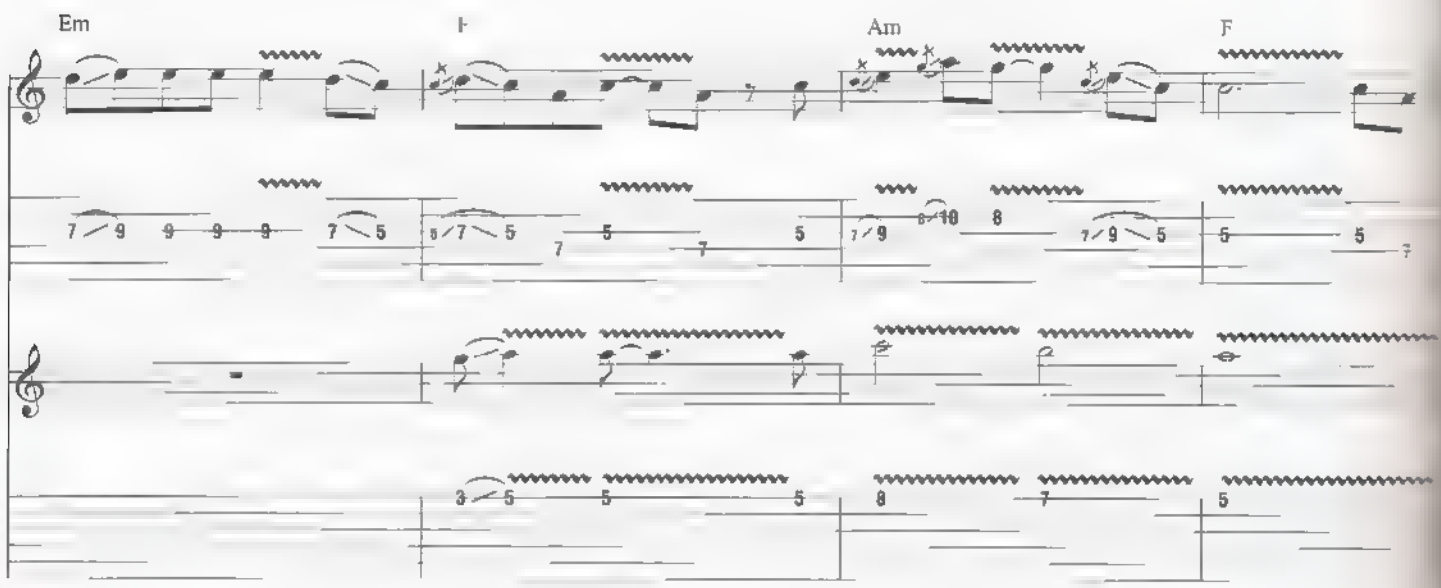
*Gtr. 3 vib. w/ bar throughout.

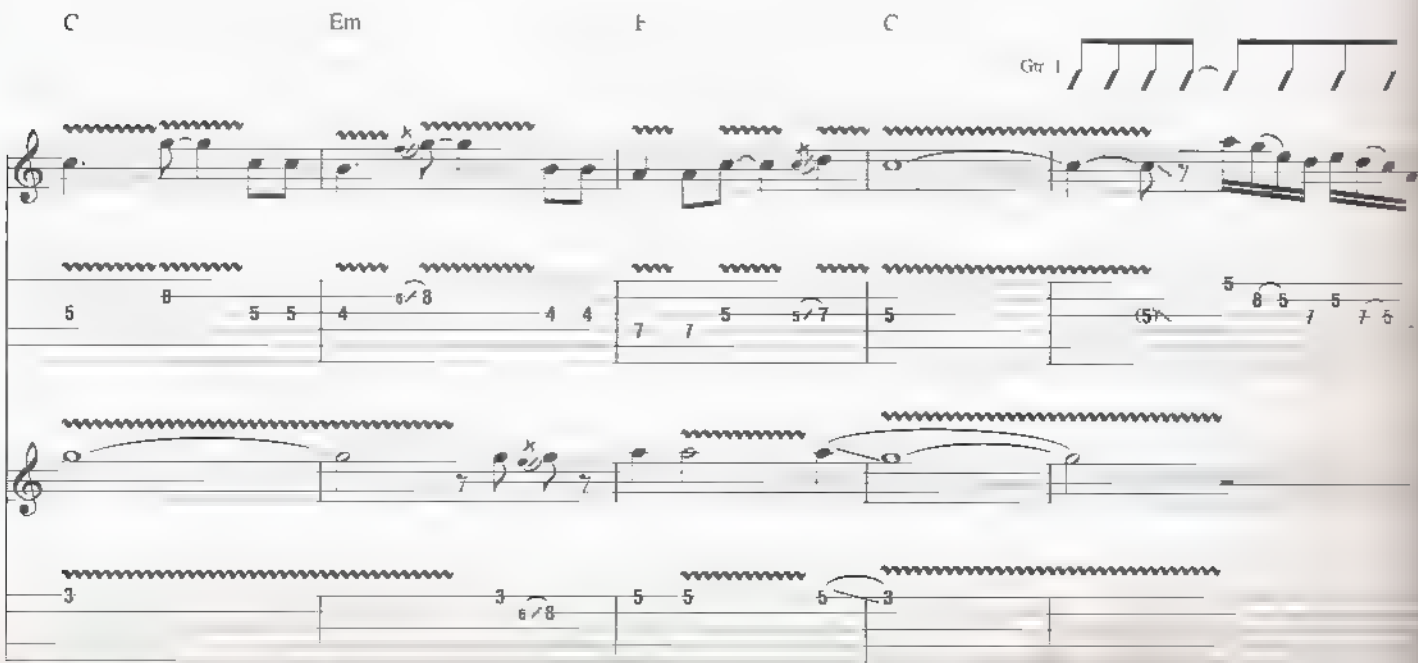
C



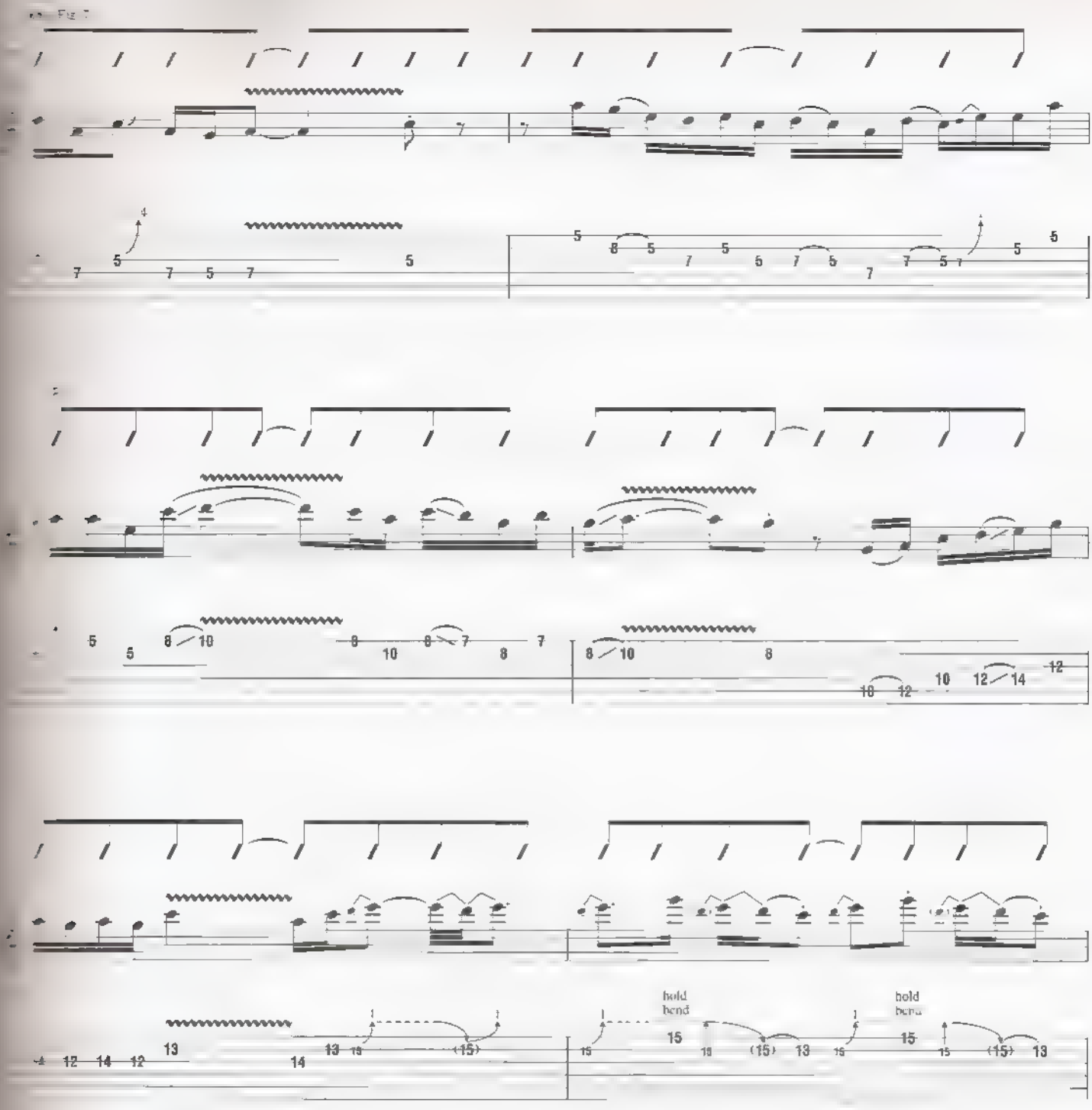



Gtr 2
Am
Em
F
G
Gtr 4 (dist.)
mf


Em
F
Am
F


C
Em
F
C
Gtr 1

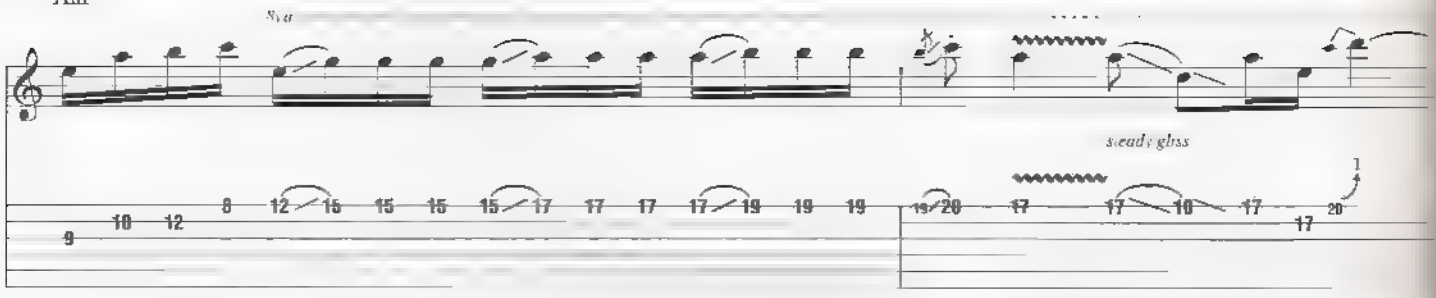
D



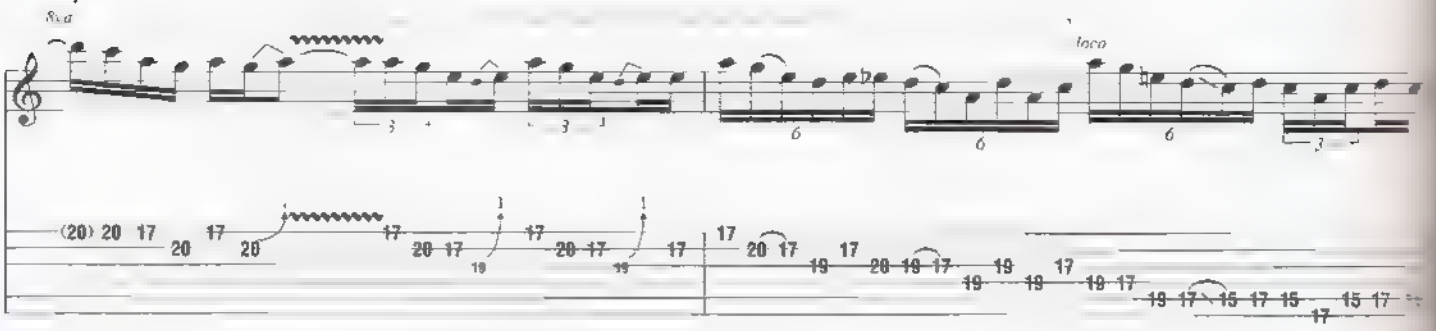
End Rhy. Fig. 2

Gtr. 1; w/ Rhy. Fig. 2

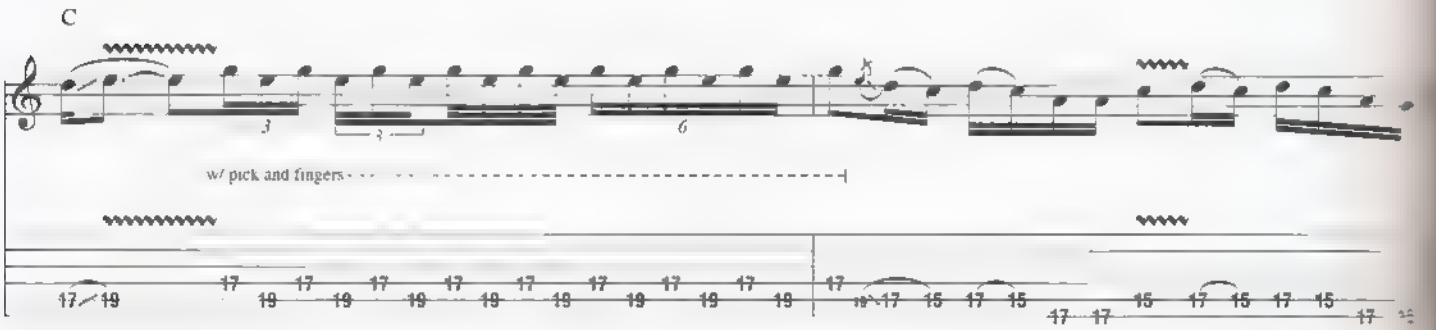
Am



F



C

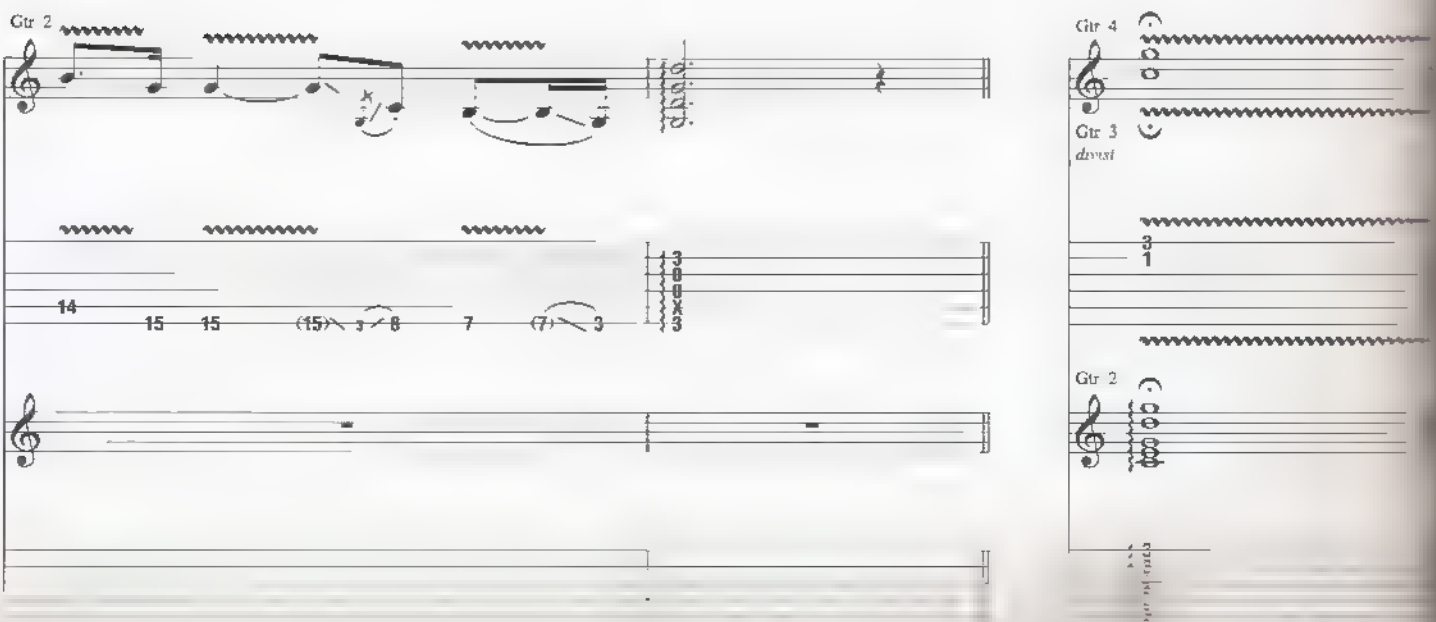


G

D.S. al Coda

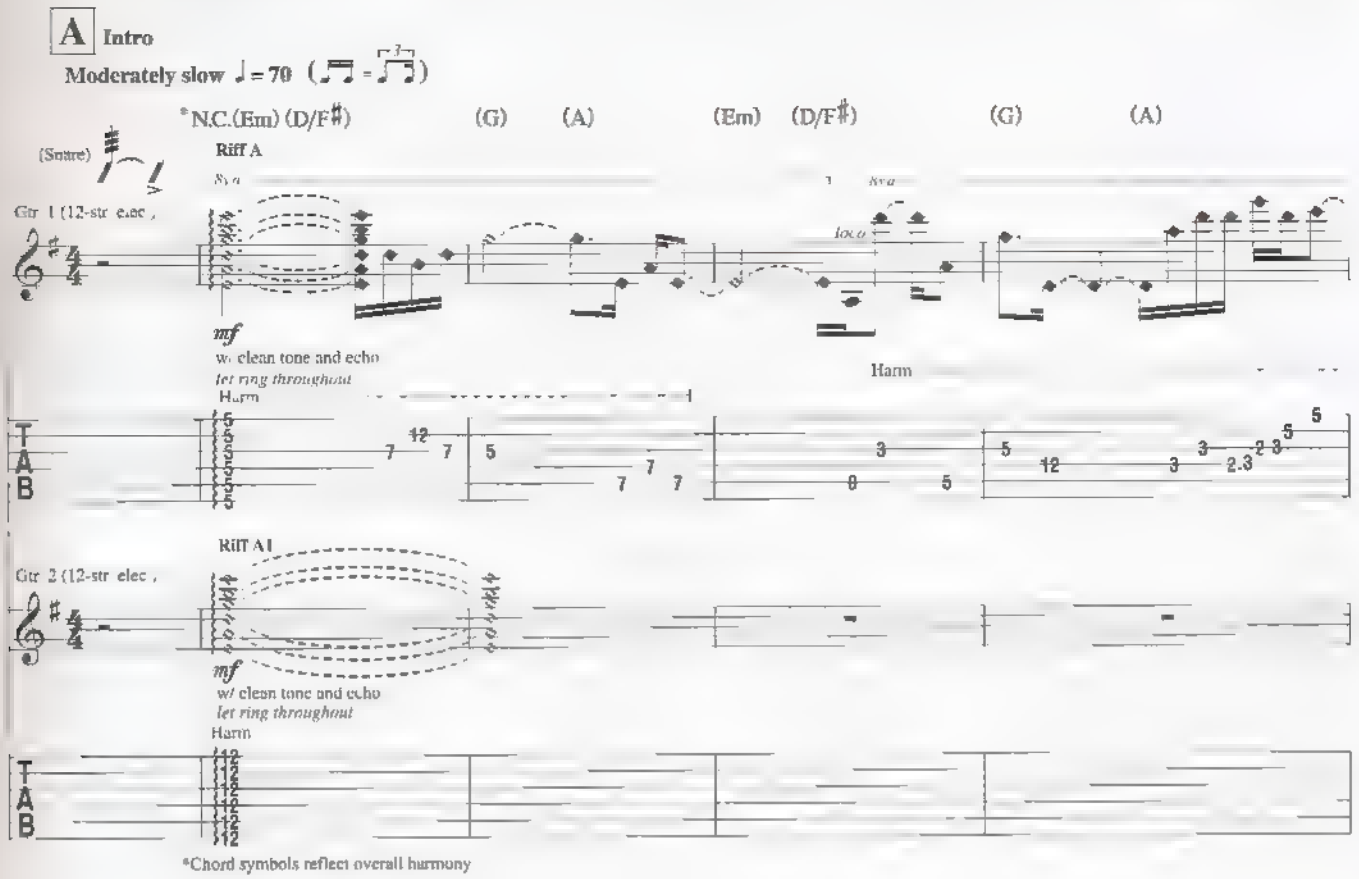
Coda

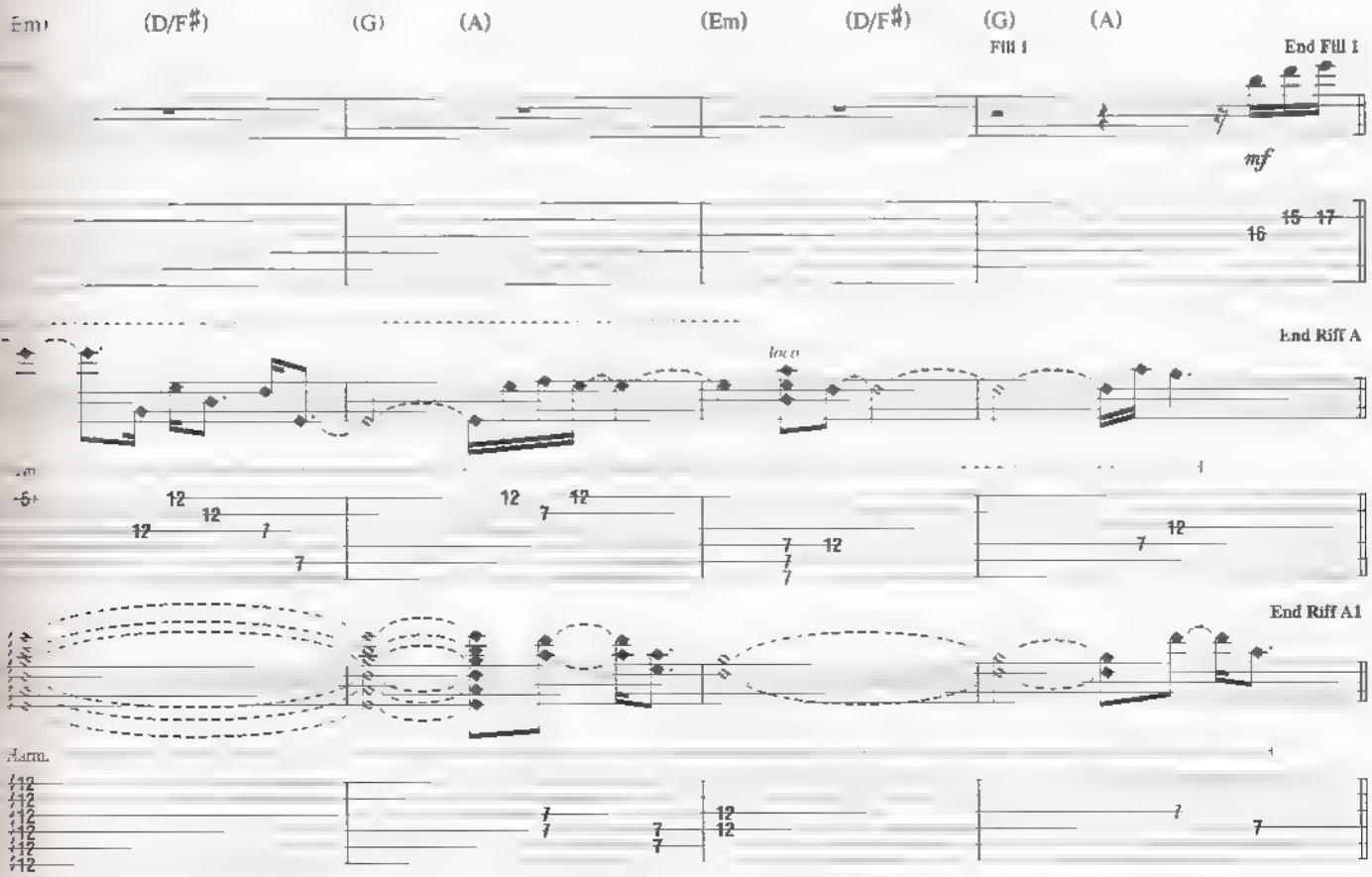
C



A COOL NEW WAY

By Joe Satriani





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𝄋 **B**

1st time, Gtr. 1: w/ harmonics ad lib (next 15 meas.)
1st time, Gtr. 2: w/ harmonics ad lib (next 16 meas.)
2nd time, Gtr. 1: w/ Riff B (8 times)
2nd time, Gtr. 2: w/ harmonics ad lib (next 7 meas.)
2nd time, Gtr. 4: w/ Fill 3

N.C (Em) (D/F♯) (G) (A) (Em) (D/F♯)

Gtr. 3

(G) (A) (Em) (D/F♯) (G) (A)

2nd time, Gtr. 2: w/ Fill 2

2nd time, Gtr. 2: w/ Riff B (4 times)

(Em) (D/F♯) (G) (A) (Em) (D/F♯)

*8va

loco

P.H.

Pitches: C♯ B

*8va applies to harm. only

(G) (A) (Em) (D/F♯) (G) (A)

8va

loco

P.H.

(Em) (D/F♯) (G) (A) (Em) (D/F♯)

8va

loco

P.H.

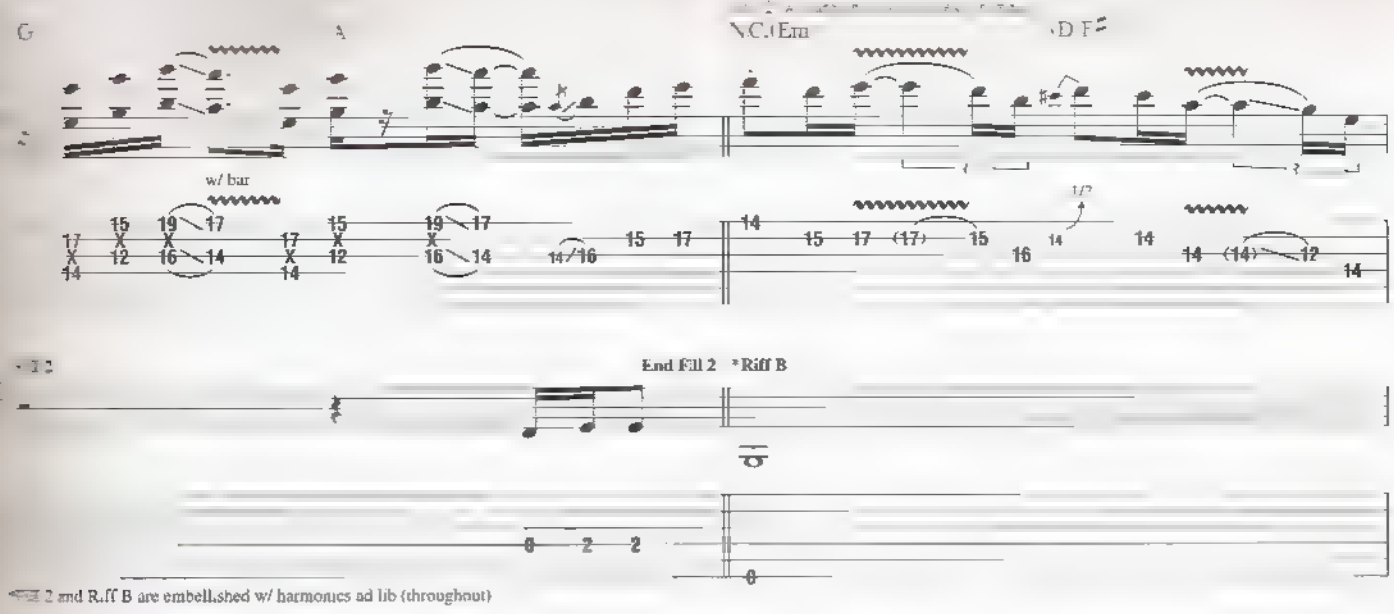
w/ bar

Fill 3

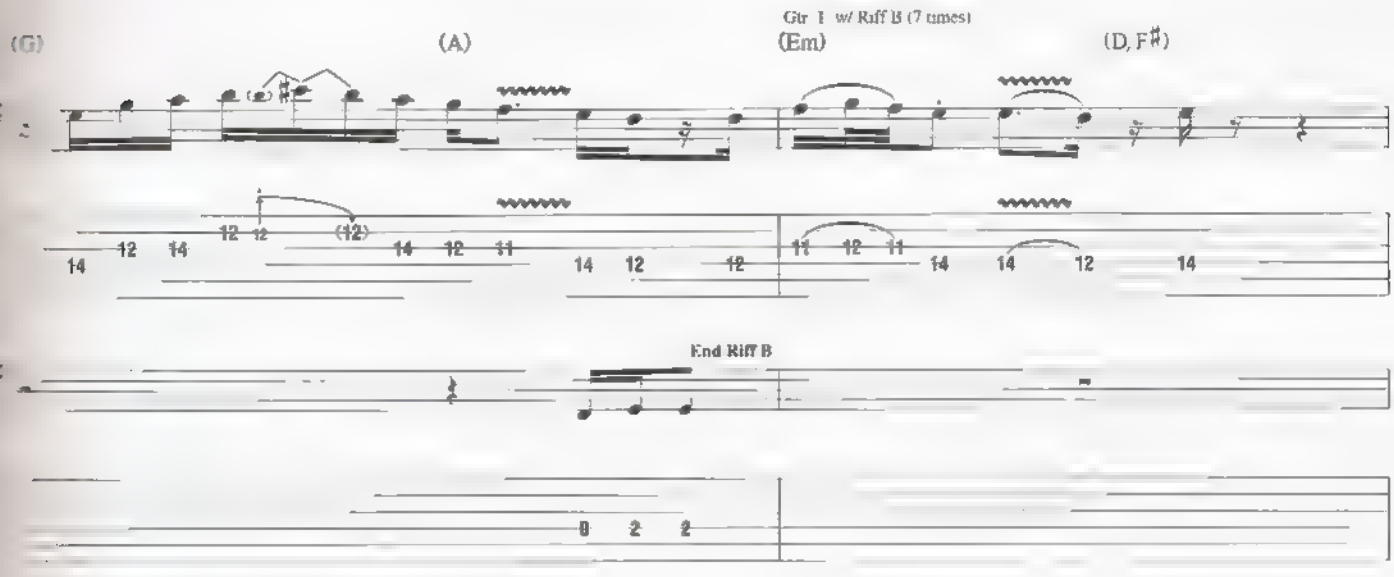
Gtr. 4

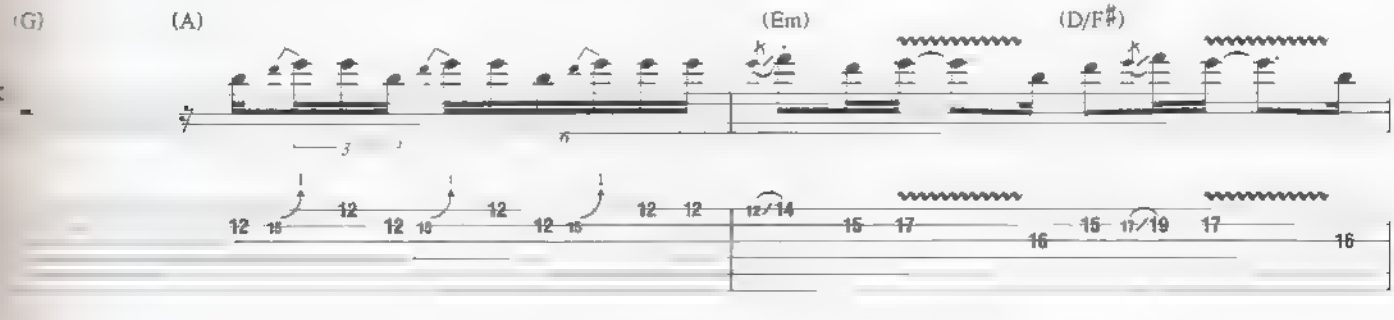
8va

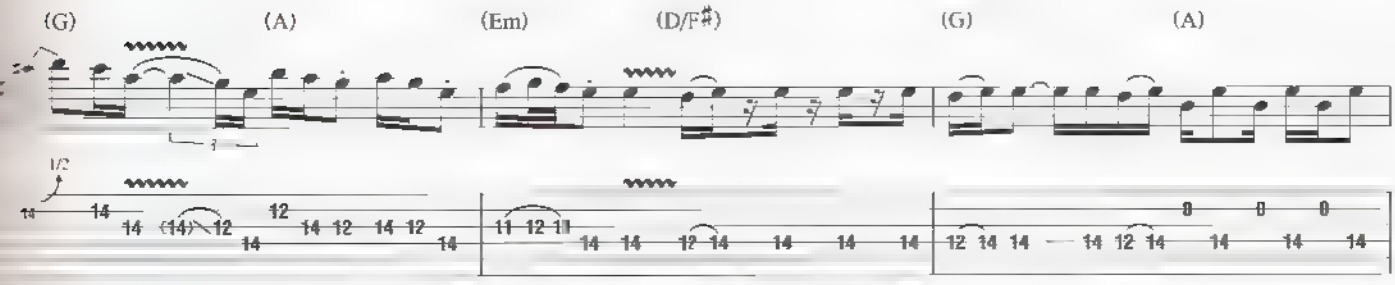
C

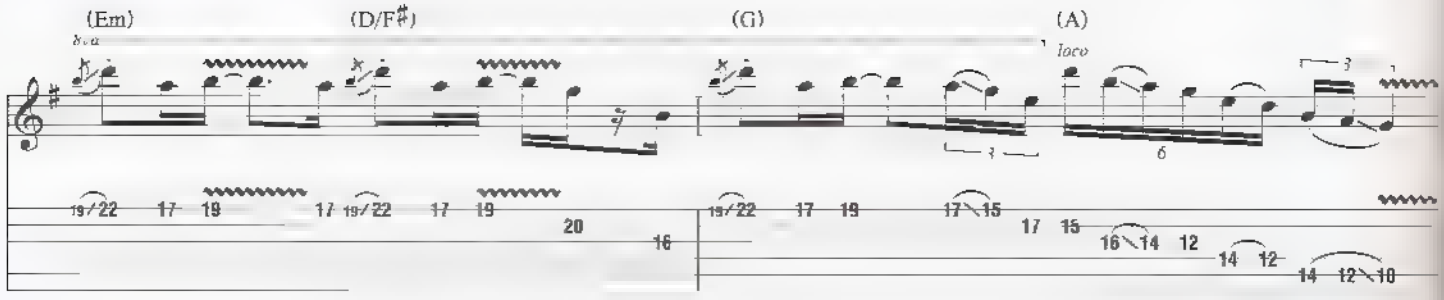


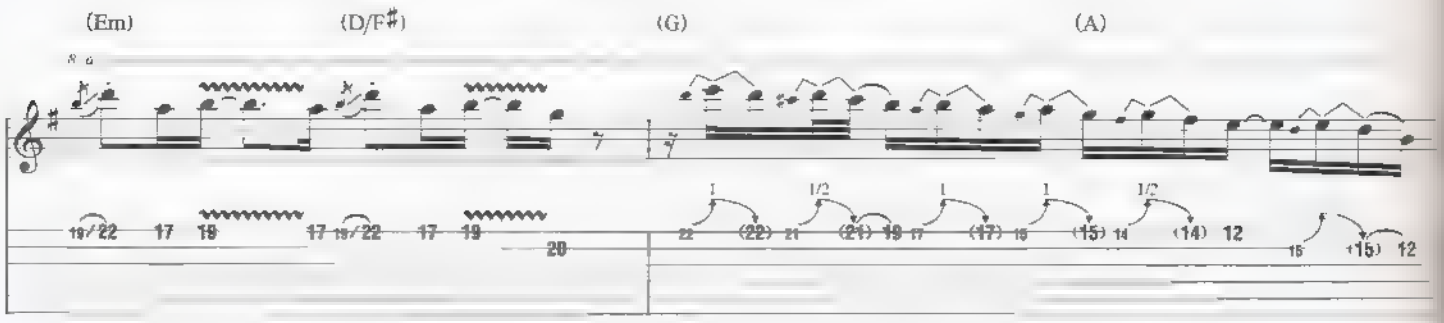
*Fill 2 and Riff B are embellished w/ harmonics ad lib (throughout)

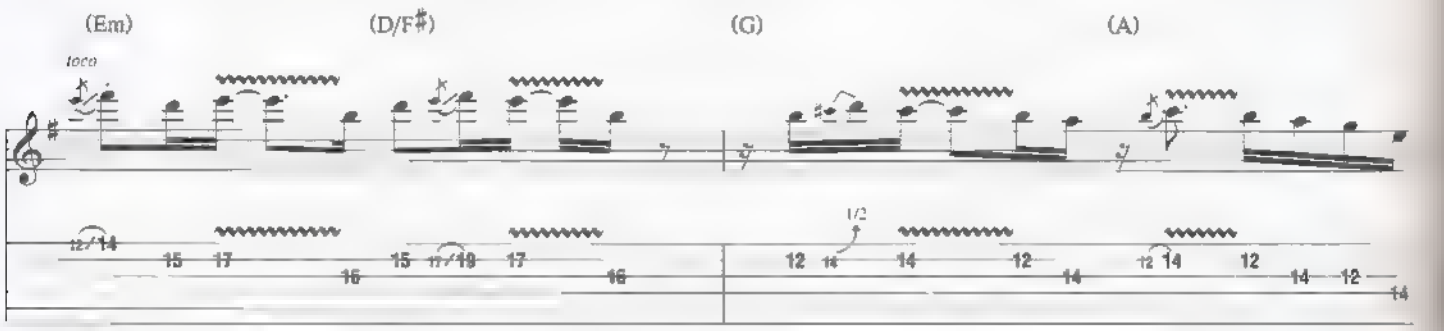


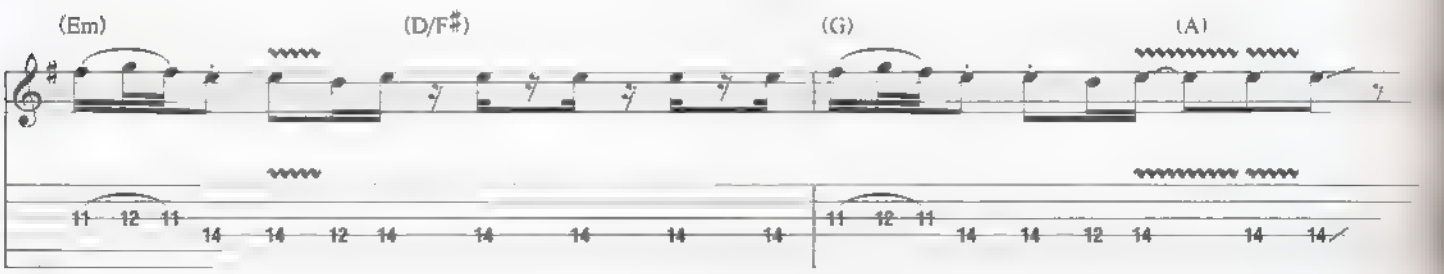




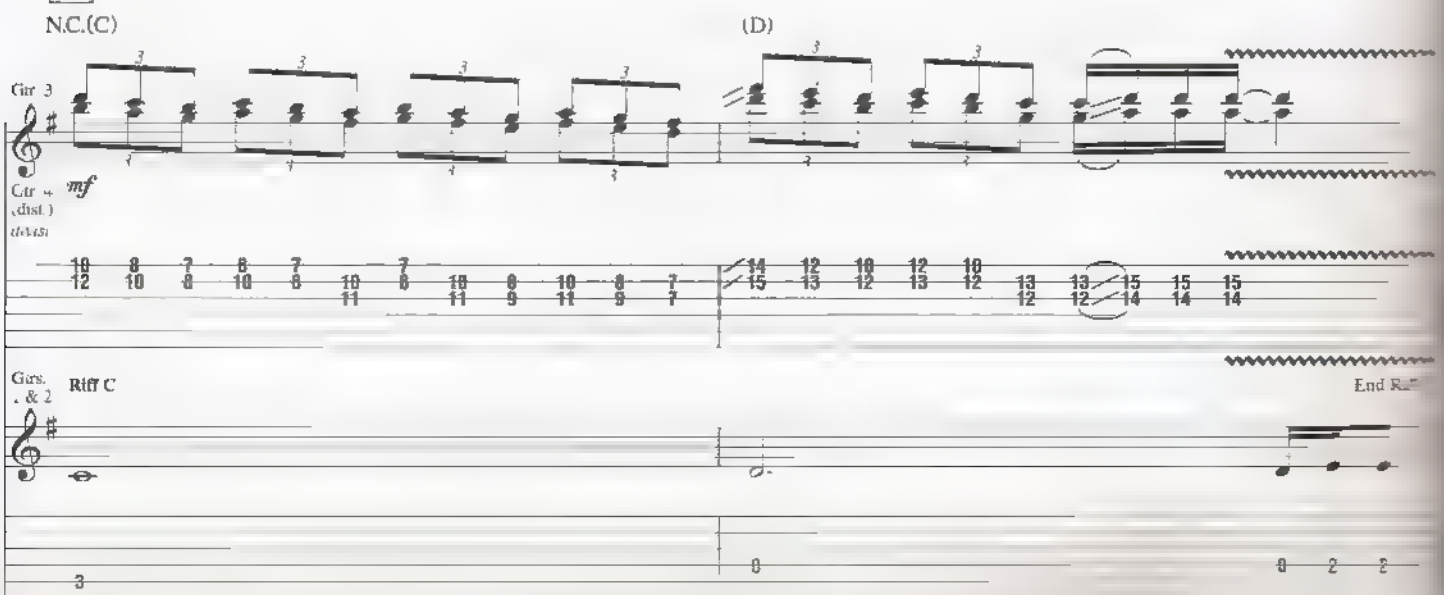

(Em)
(D/F♯)
(G)
(A)
8va
loco

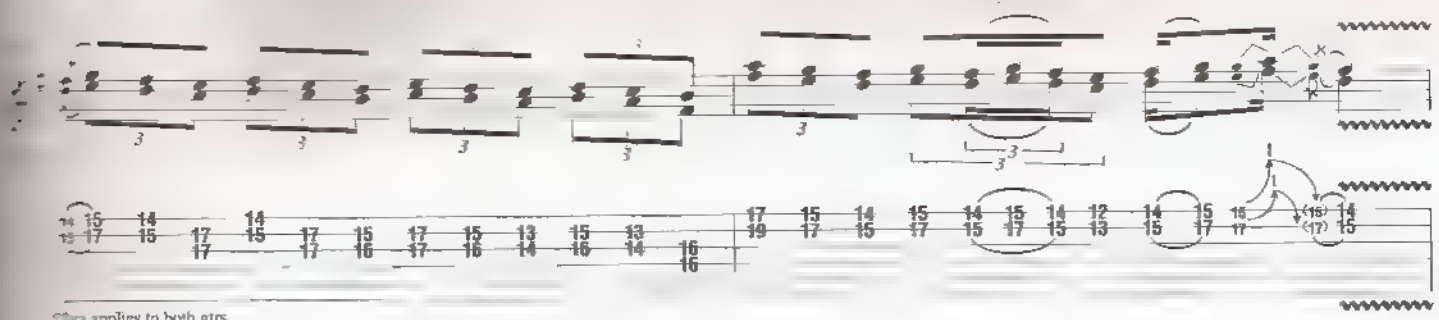

(Em)
(D/F♯)
(G)
(A)
8va

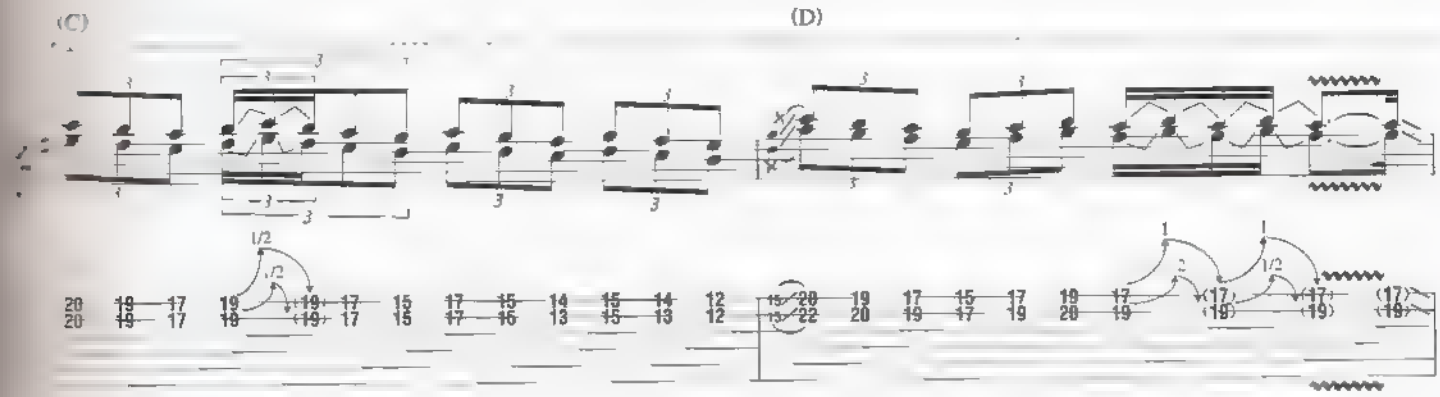

(Em)
(D/F♯)
(G)
(A)
loco

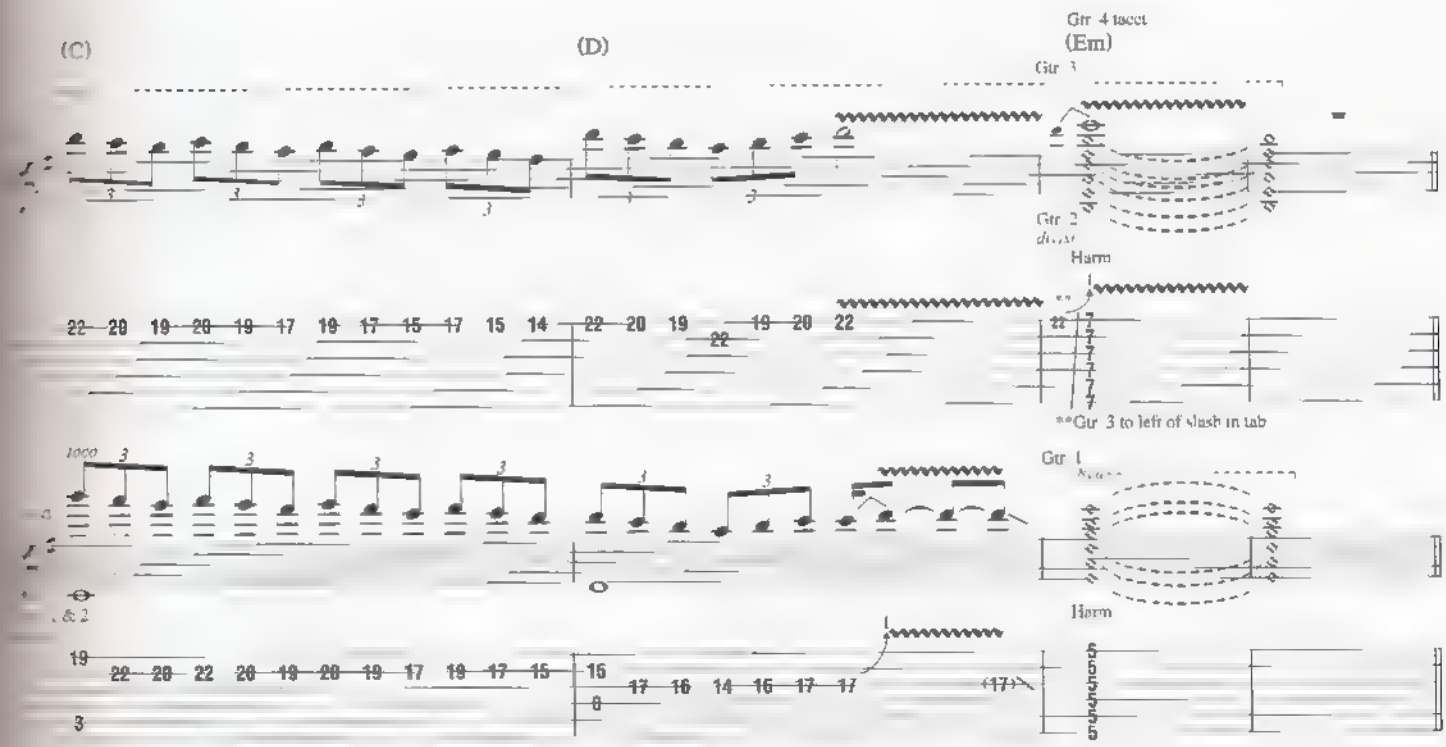

(Em)
(D/F♯)
(G)
(A)

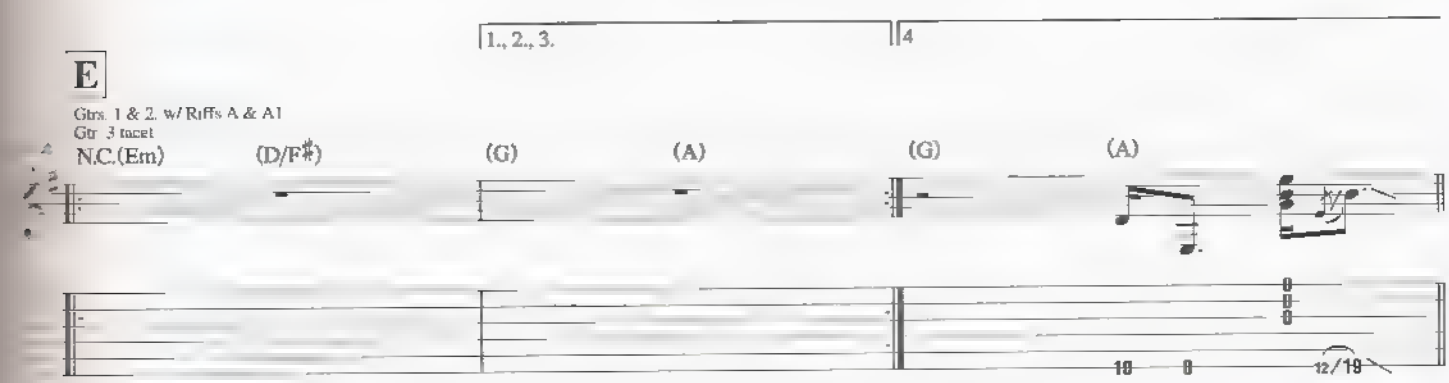
D


N.C.(C)
(D)
Gtr 3
Gtr 4 (dist.)
mf
Gtrs. 1 & 2
Riff C
End Riff


*8va applies to both gtrs.

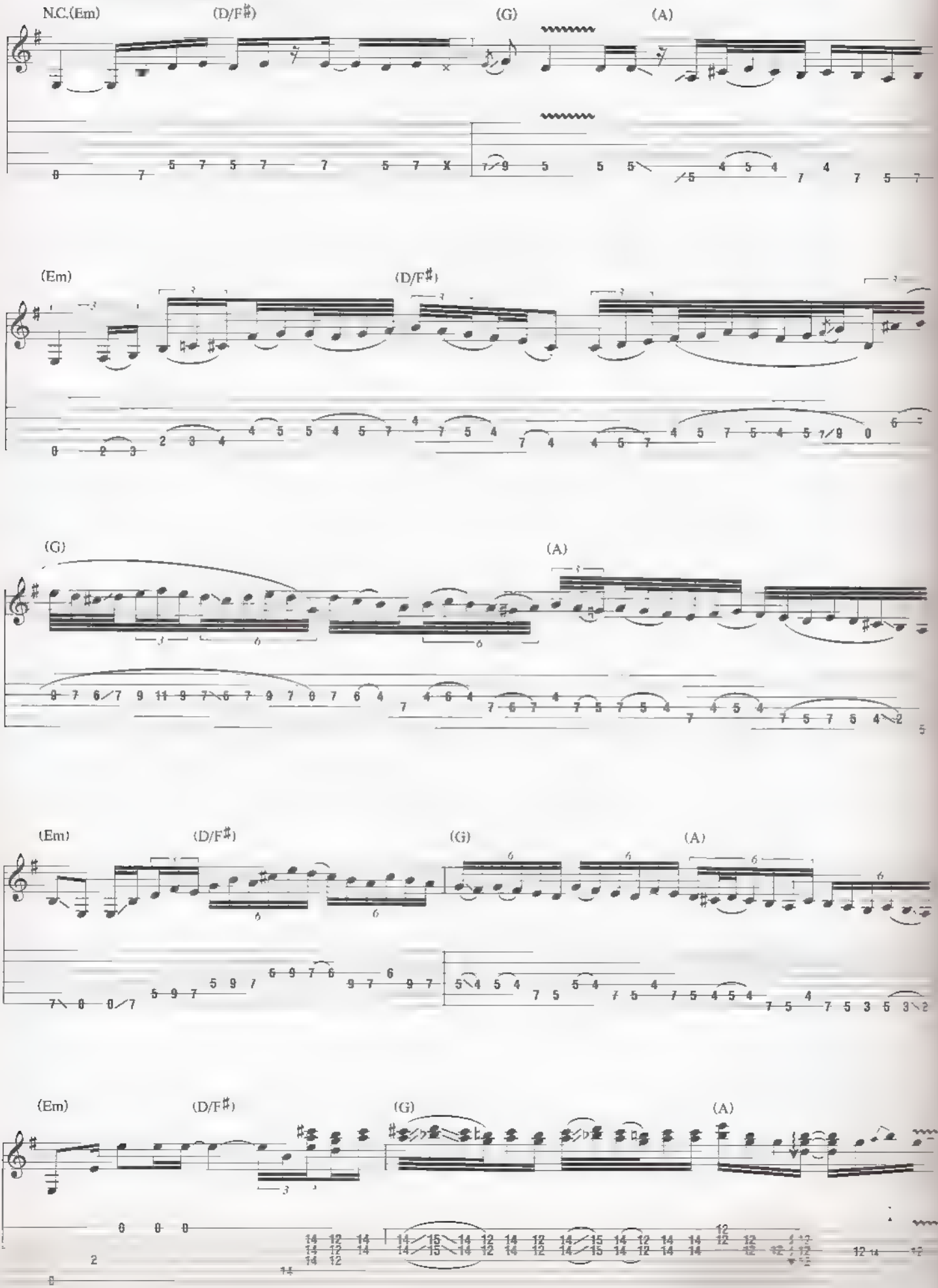

(C)
(D)

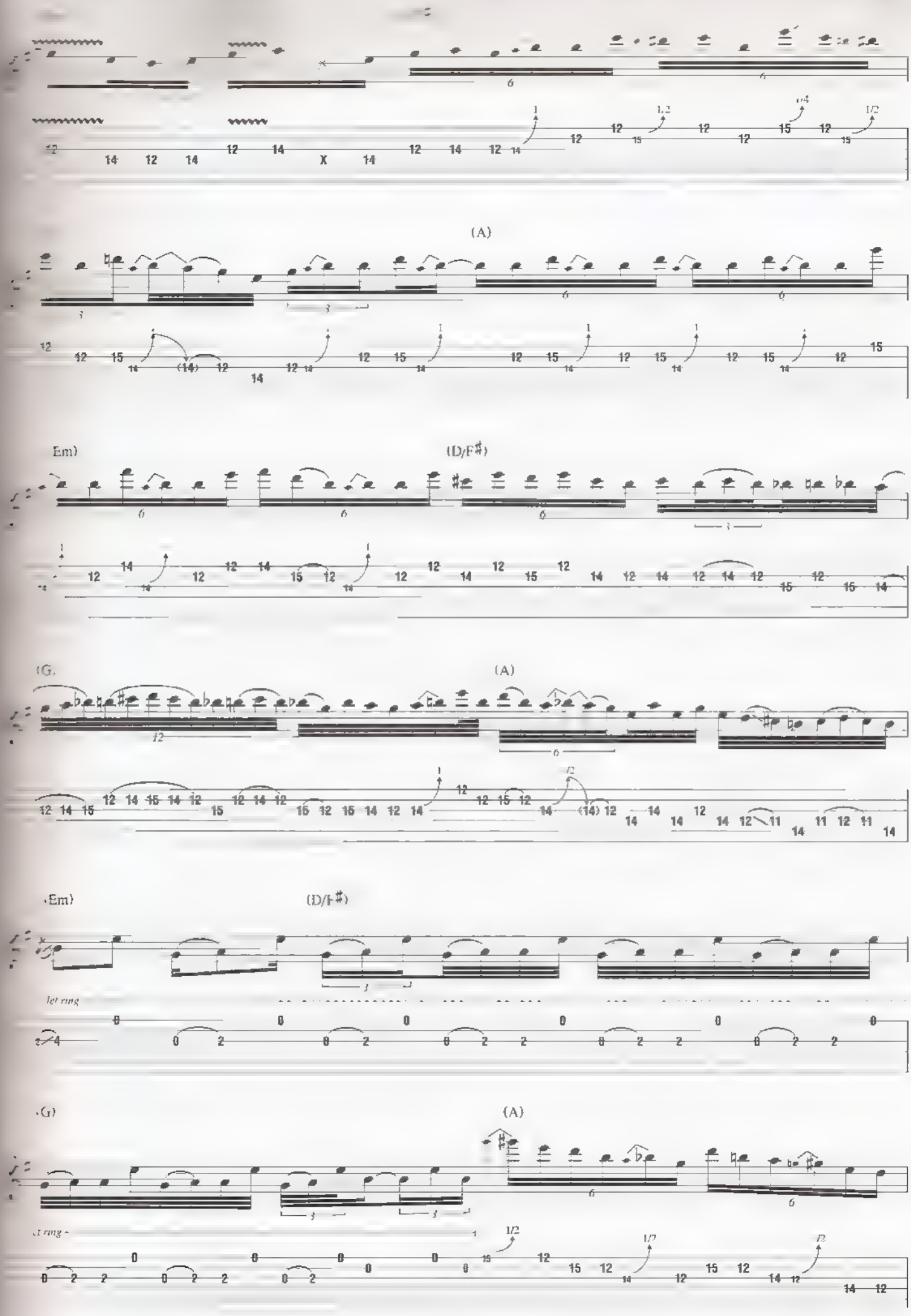

(C)
(D)
Gtr 4 tacet
(Em)
Gtr 3
Gtr 2
Harm
**Gtr 3 to left of slash in tab
Gtr 1
Harm

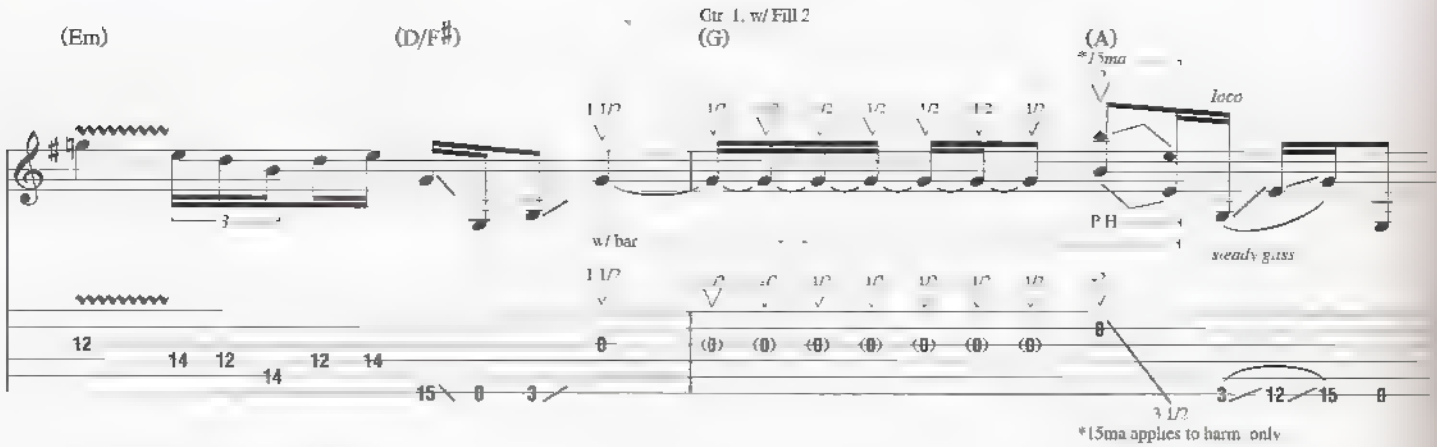

1., 2., 3.
4
E
Gtrs 1 & 2 w/ Riffs A & A1
Gtr 3 tacet
N.C.(Em)
(D/F♯)
(G)
(A)
(G)
(A)

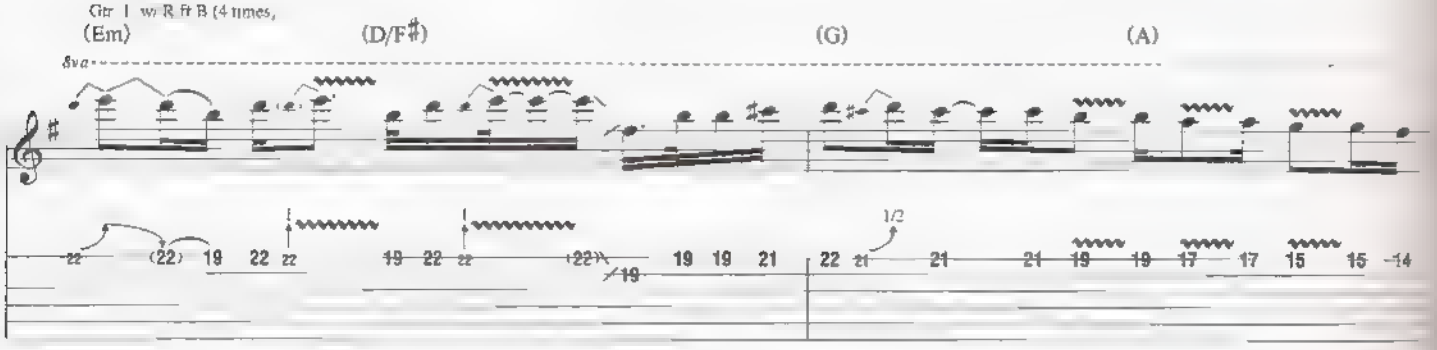
F Guitar Solo

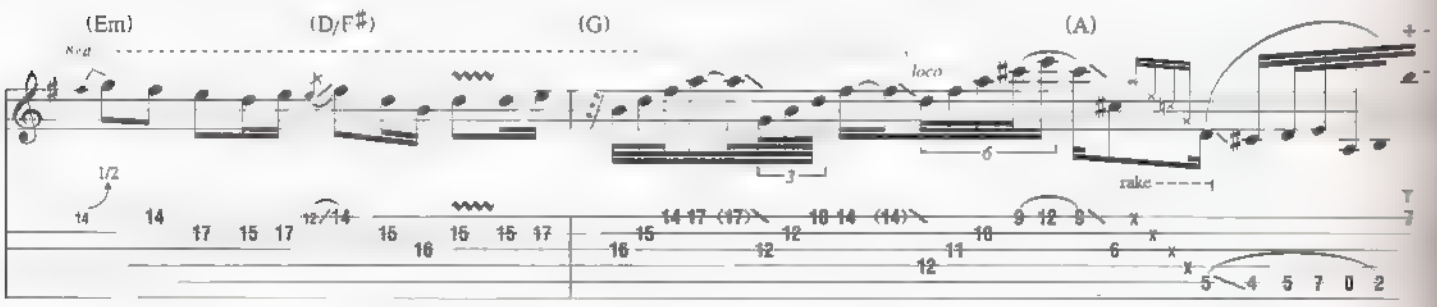
Gtr. 1 w/ harmonics ad lib (next 15 meas.)
Gtr. 2 w/ harmonics ad lib (next 24 meas.)

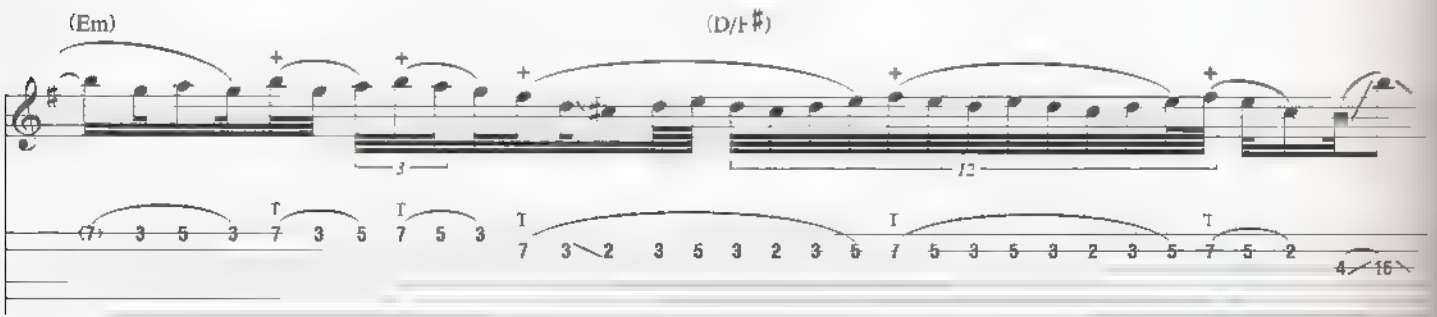


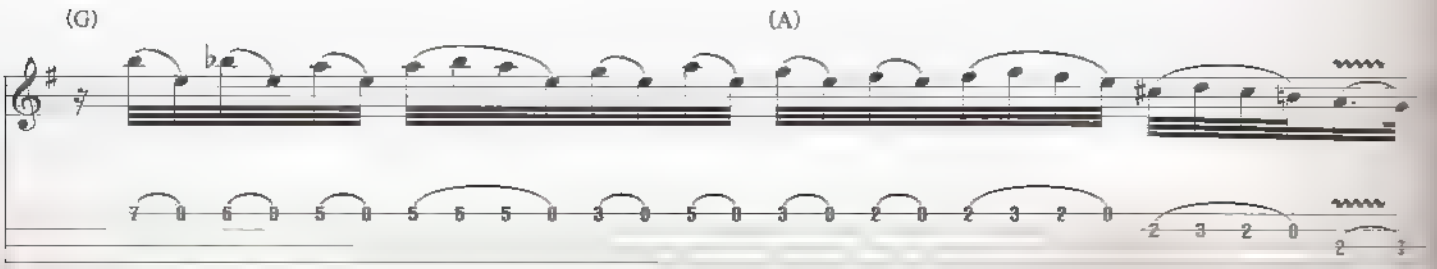

(A)
Em)
(D/F♯)
(G.
(A)
·Em)
(D/F♯)
let ring
·G)
(A)

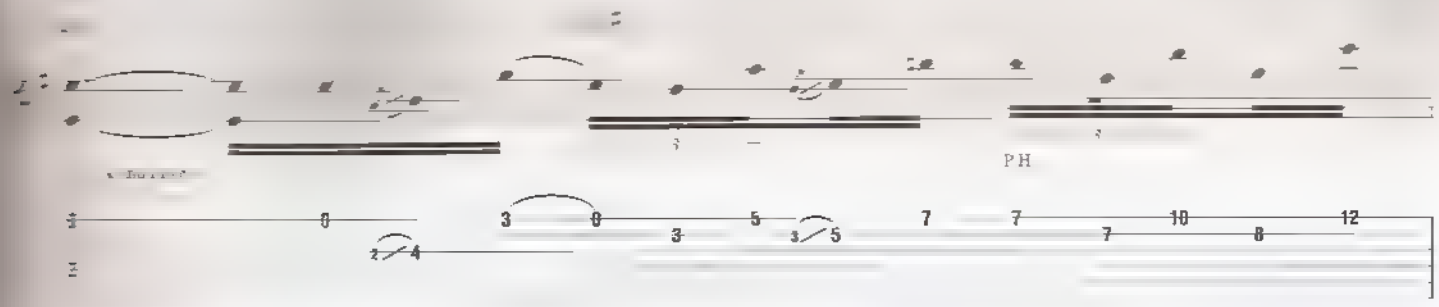

(Em)
(D/F♯)
Gtr 1 w/ Fill 2
(G)
(A)
*15ma
loco
w/ bar
P.H
steady gliss
*15ma applies to harm only


Gtr 1 w/ R ff B (4 times)
(Em)
(D/F♯)
(G)
(A)
8va


(Em)
(D/F♯)
(G)
(A)
8va
loco
rake


(Em)
(D/F♯)

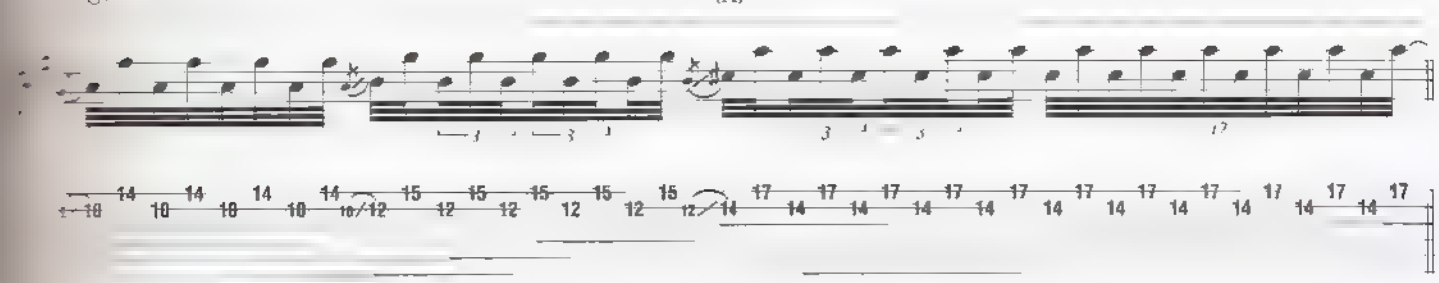

(G)
(A)



D.S. al Coda

Gtr. 3: w/ Fill 1

(A)

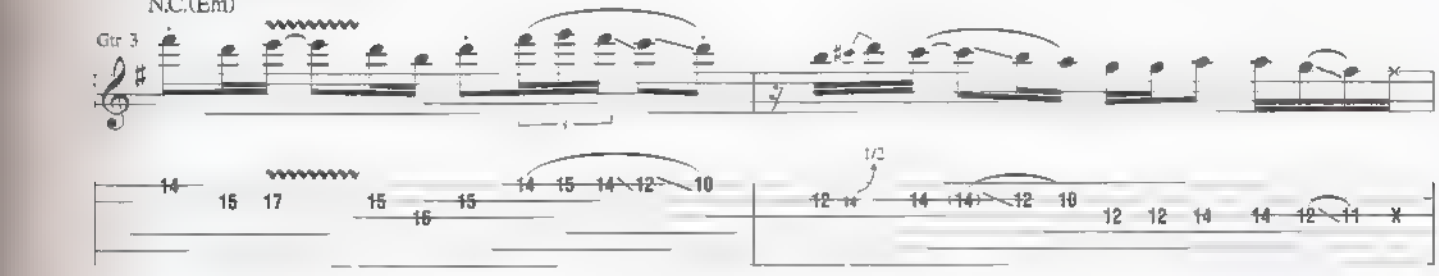


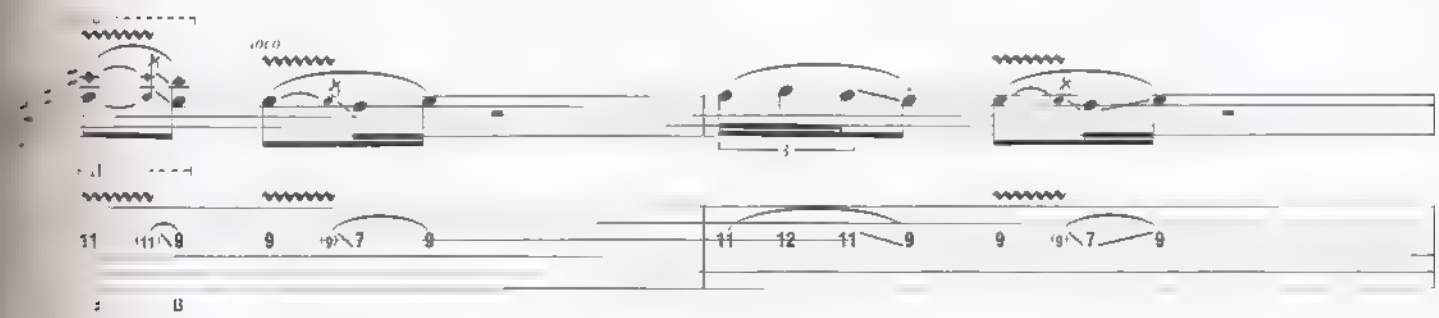
Coda

Gtrs. 1 & 2: w/ Riff B (2 times)

N.C.(Em)

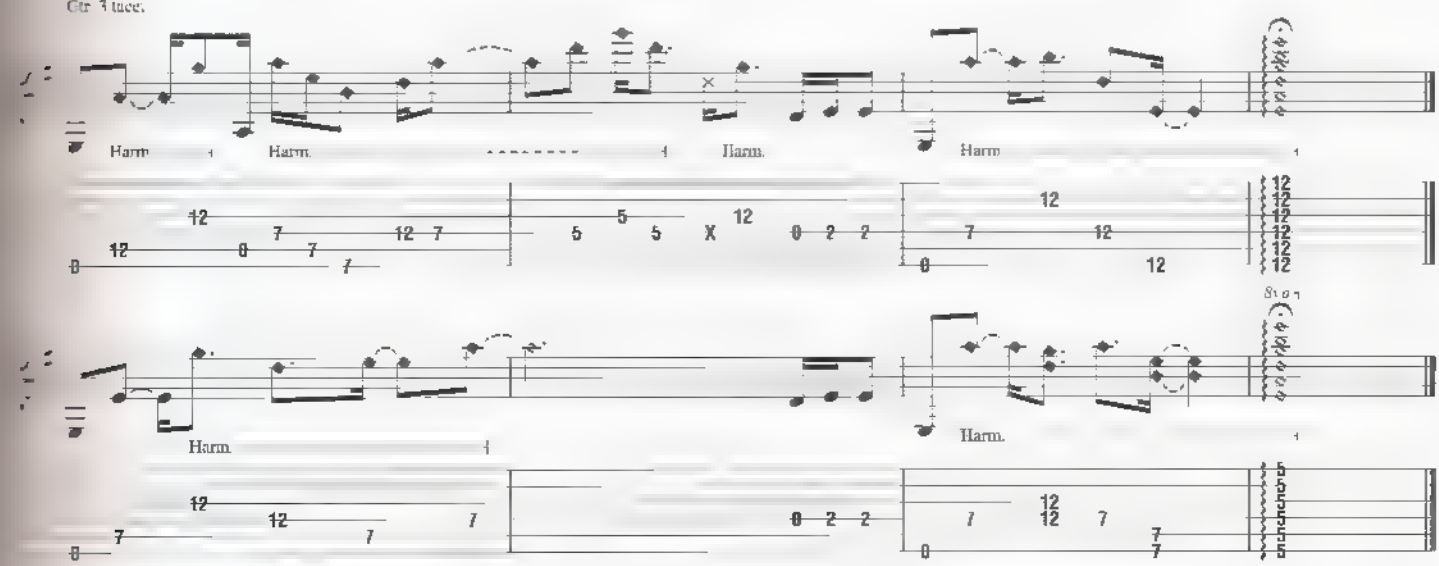
Gtr. 3





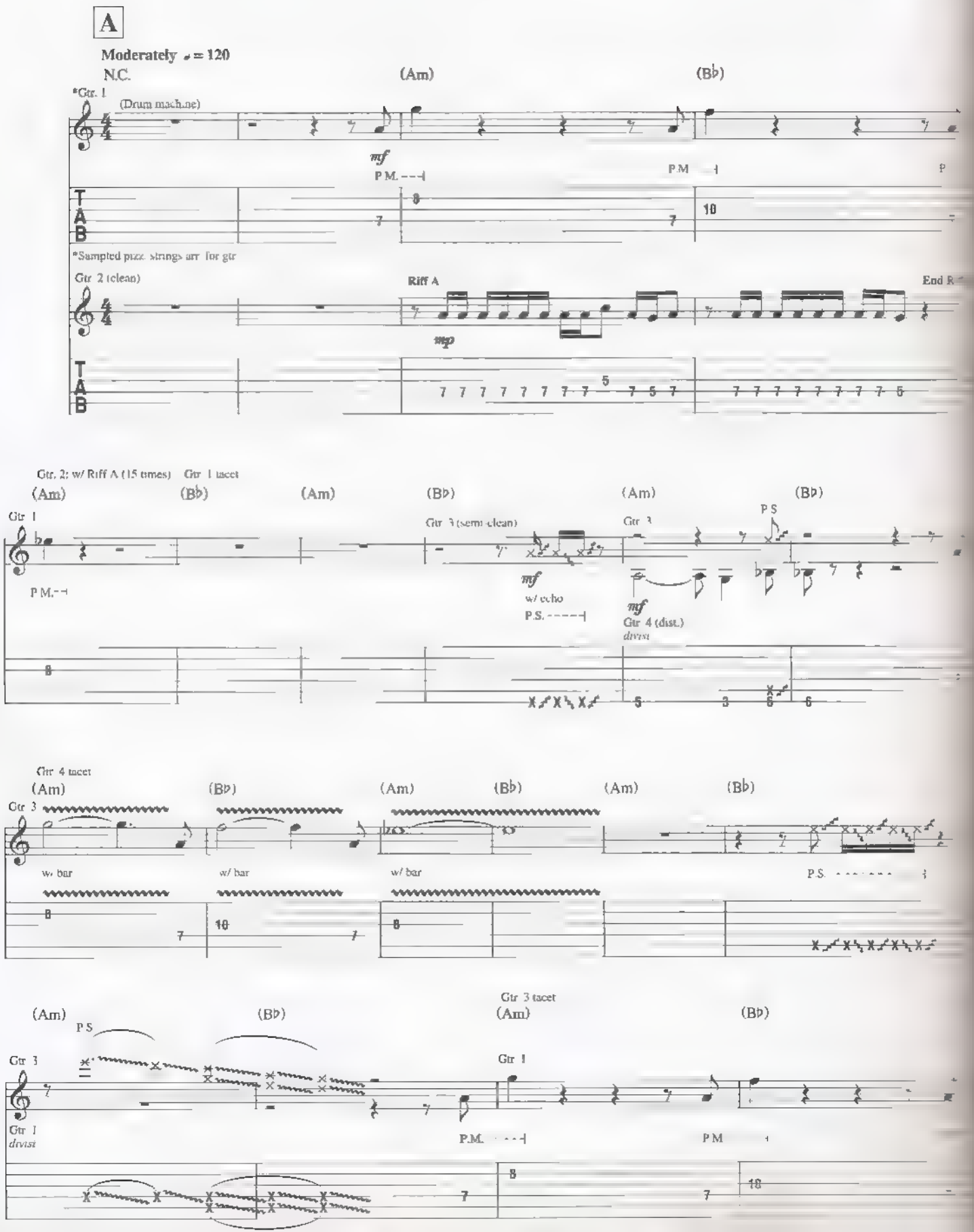
*8va applies to harm. only.

Gtr. 3 tacet.



ONE ROBOT'S DREAM

By Joe Satr



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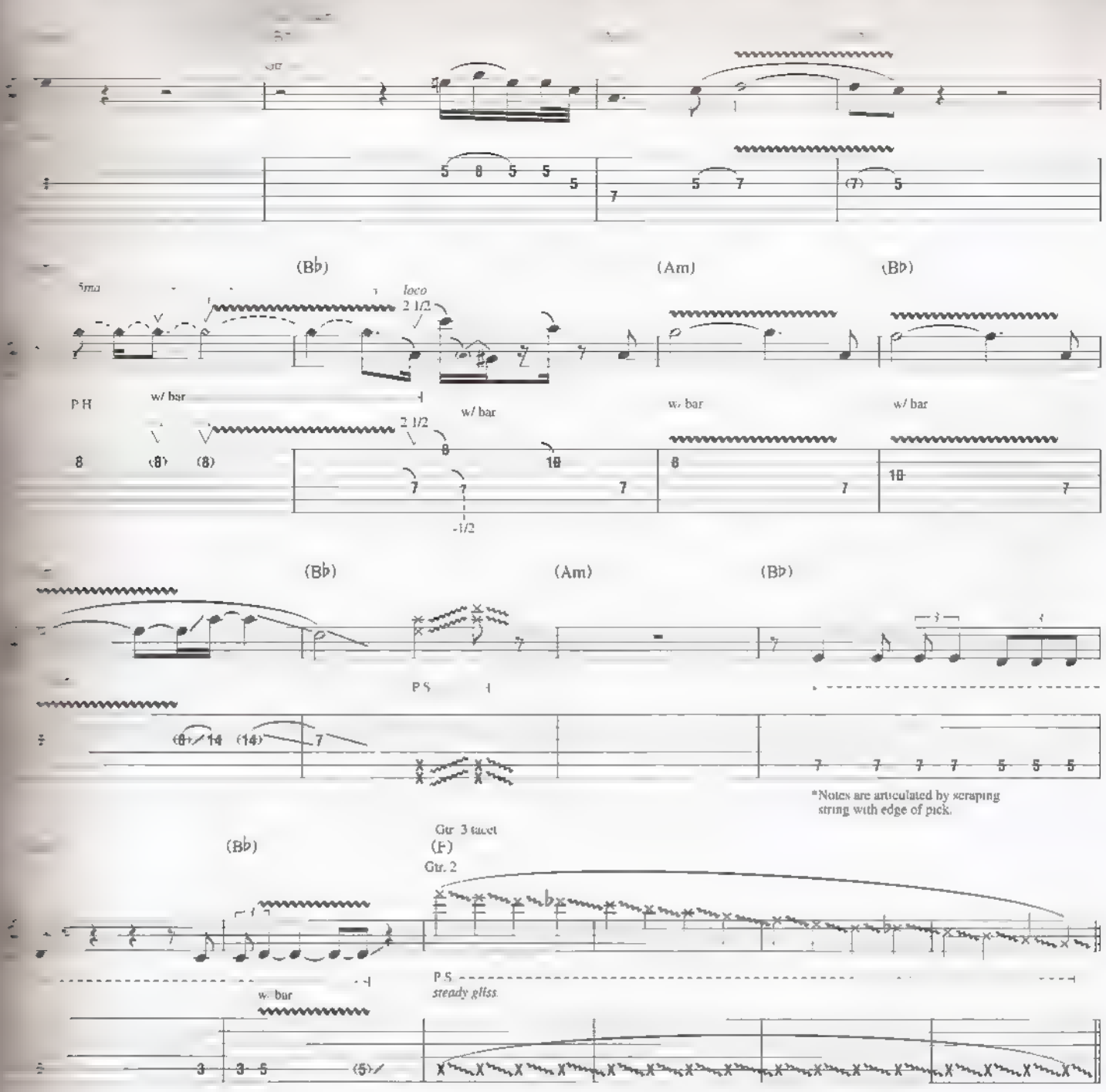
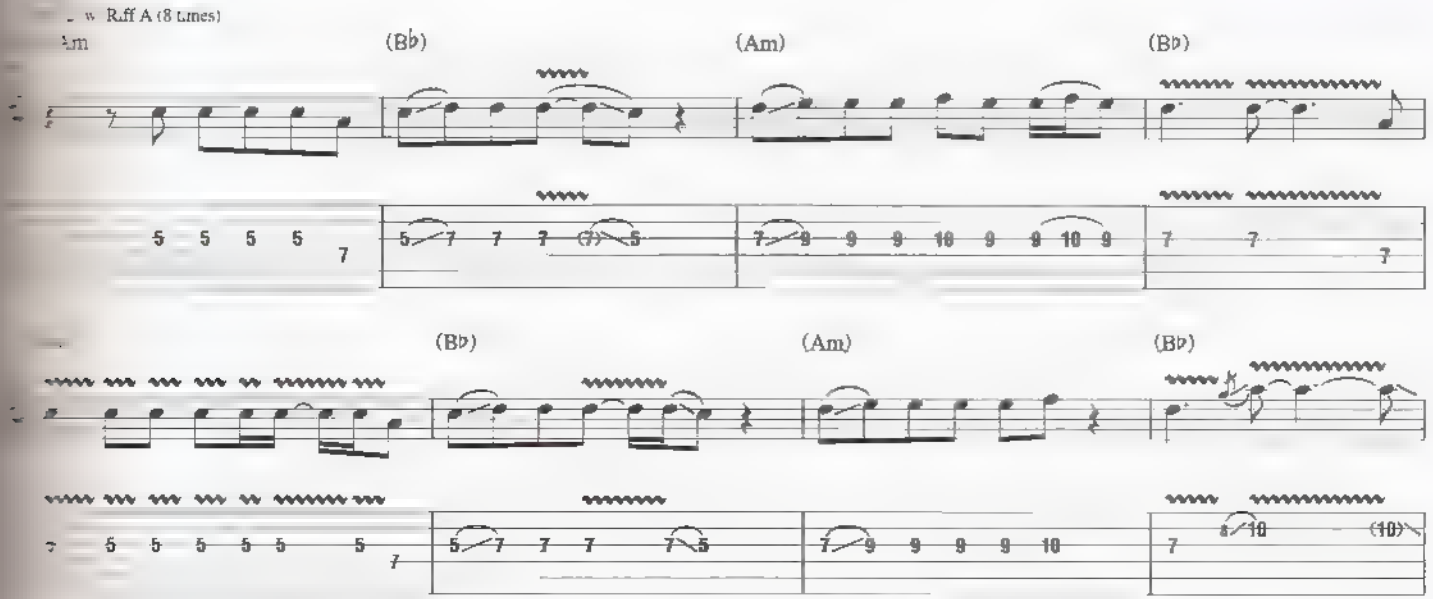
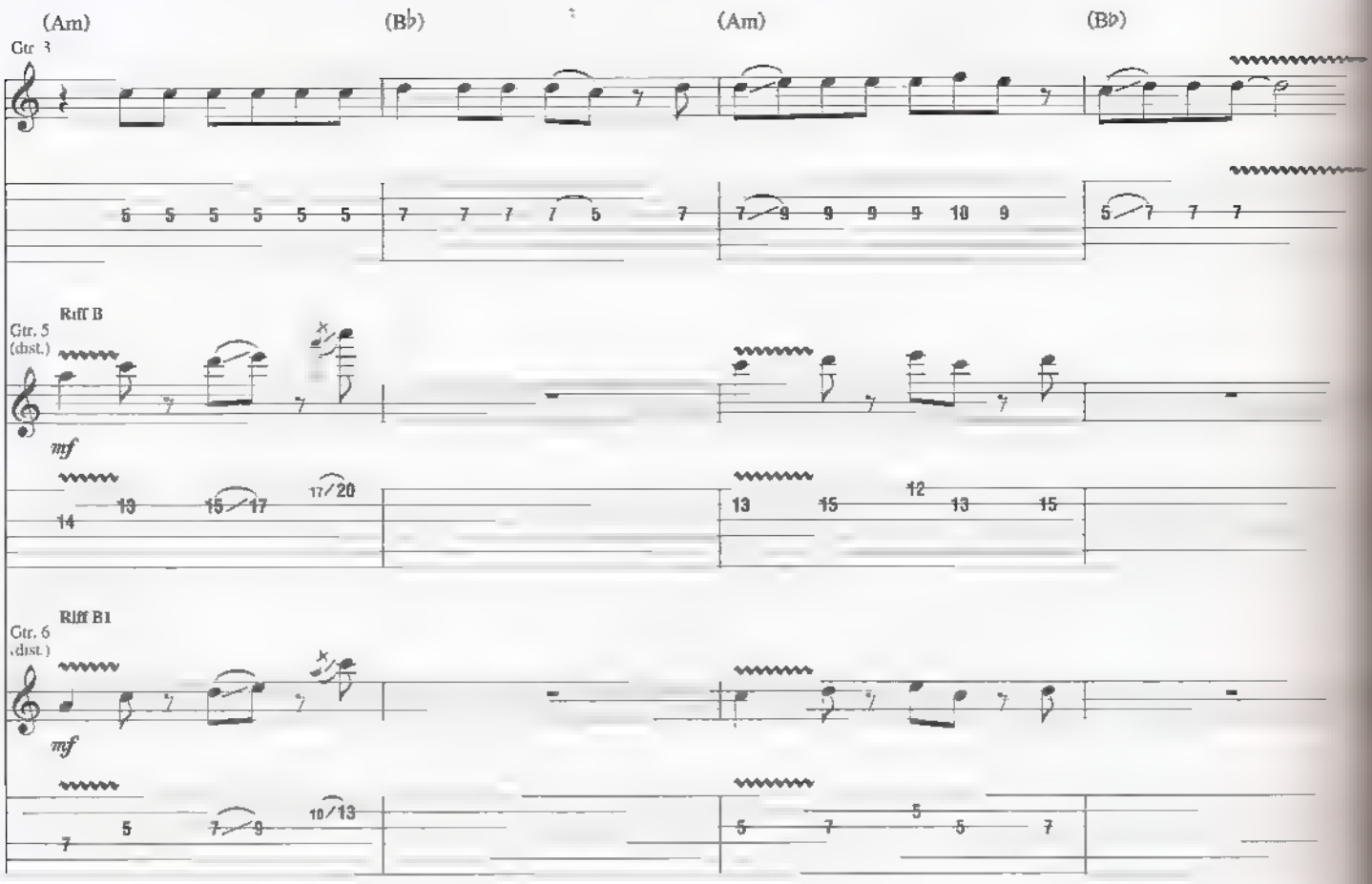
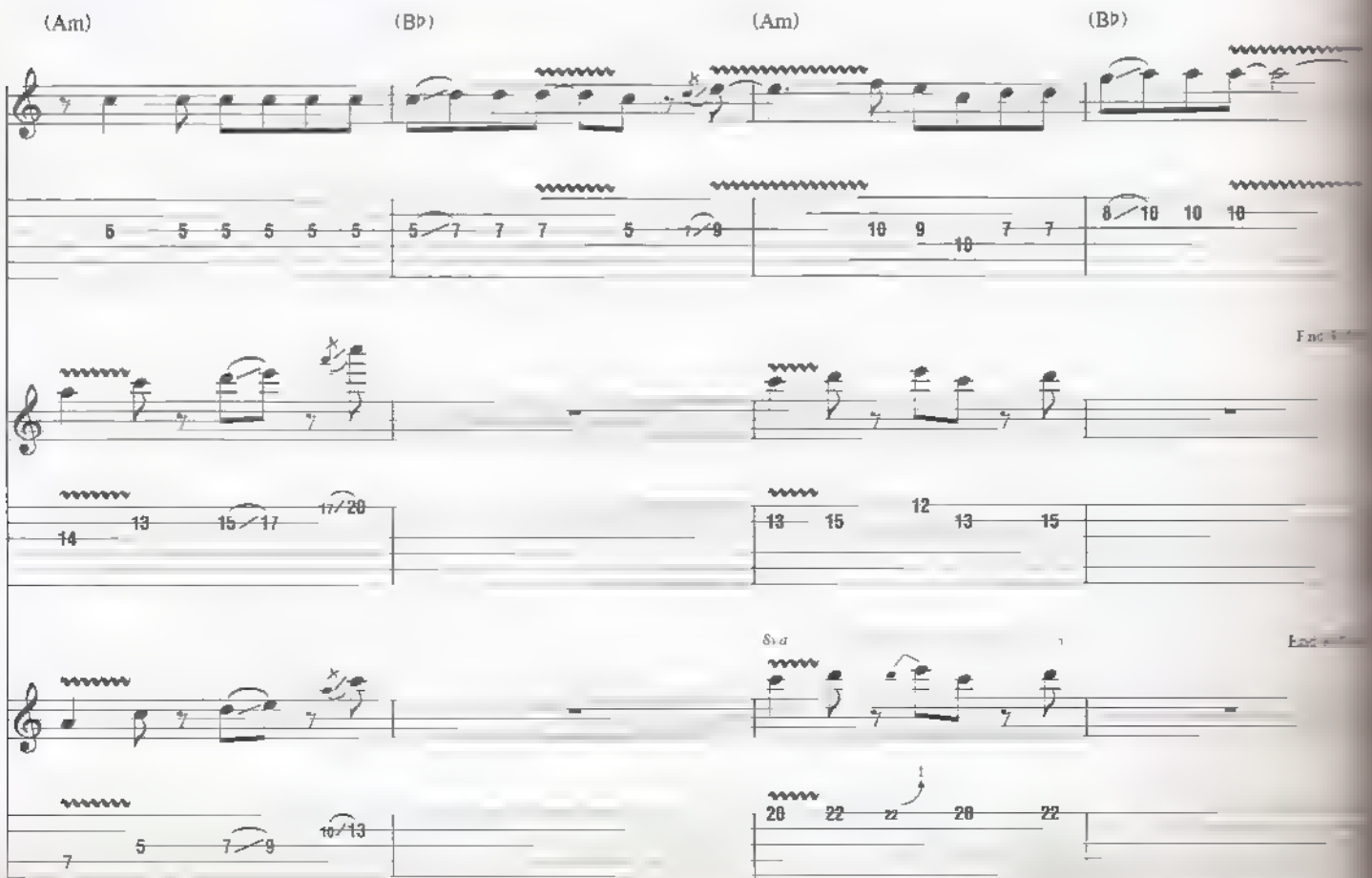
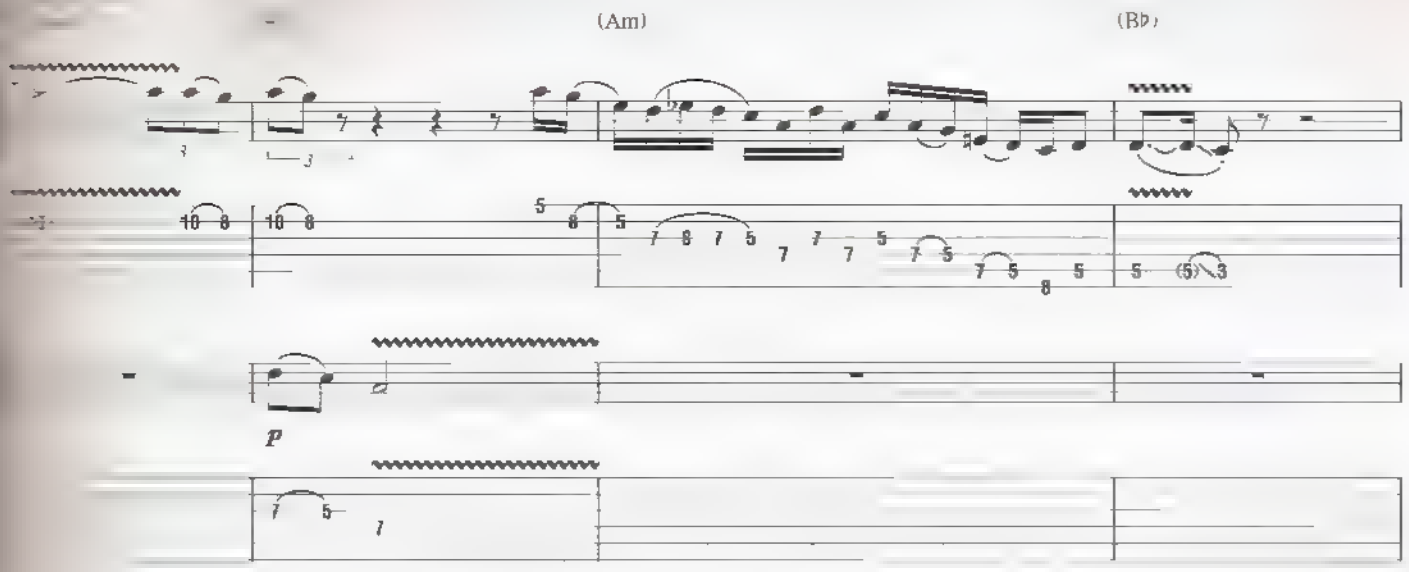

(B♭)
(Am)
(B♭)
5ma
loco
2 1/2
P.H
w/ bar
w/ bar
w/ bar
w/ bar
-1/2
(B♭)
(Am)
(B♭)
P.S
*Notes are articulated by scraping string with edge of pick.
(B♭)
Gtr. 3 tacet
(F)
Gtr. 2
P.S.
steady gliss.
w/ bar

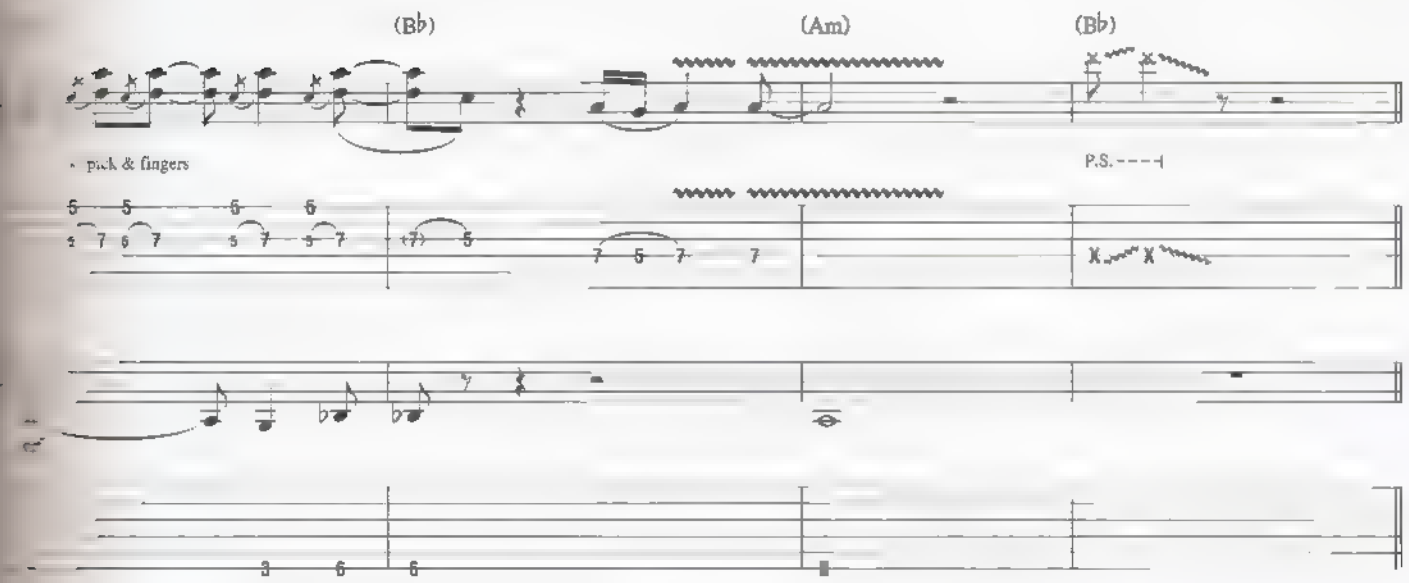
B

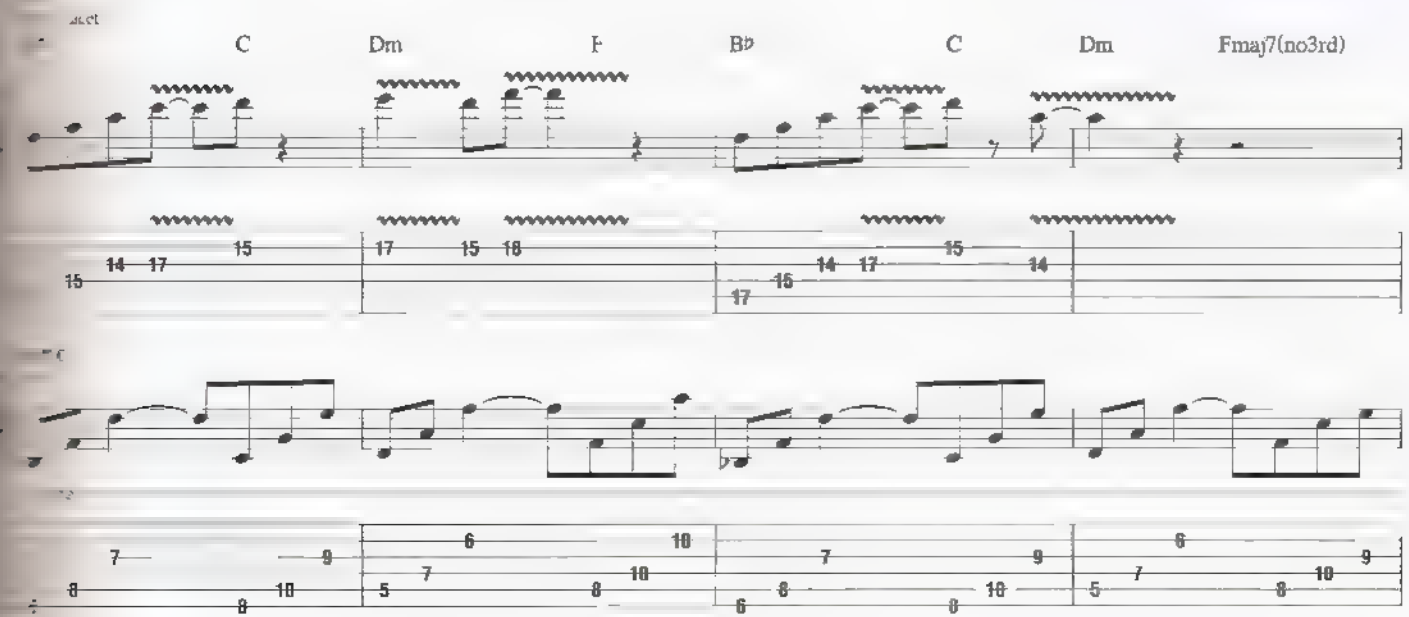

w/ Riff A (8 times)
Am
(B♭)
(Am)
(B♭)
(B♭)
(Am)
(B♭)

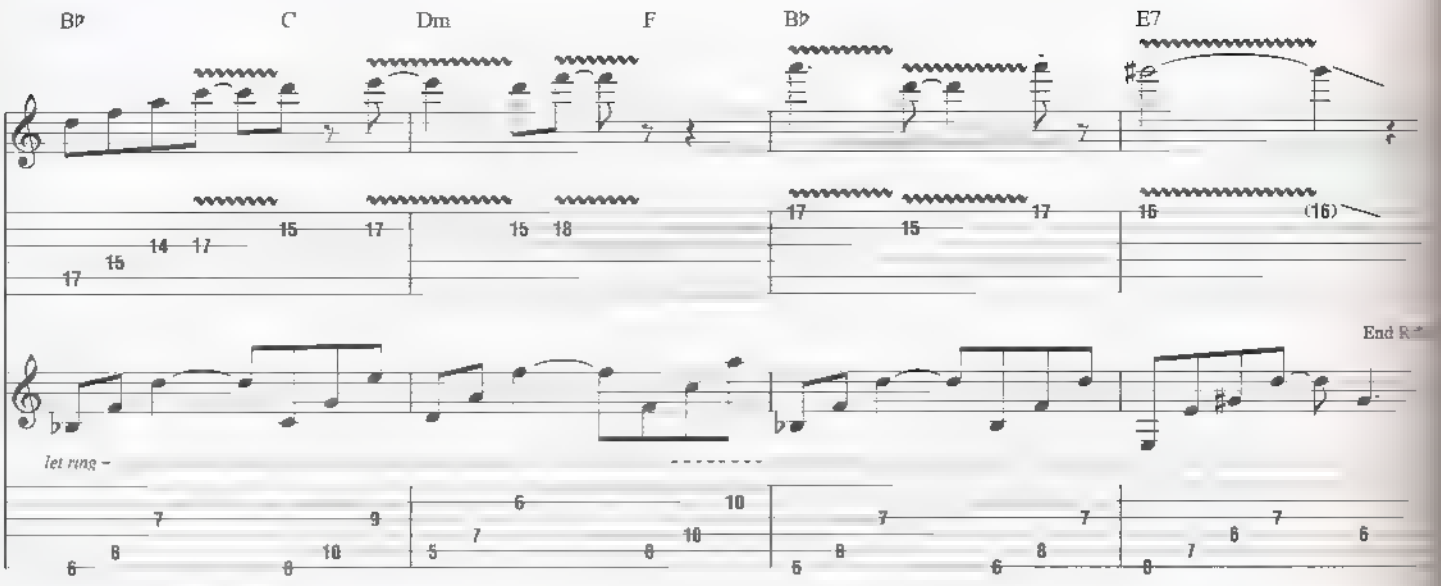

(Am)
(B♭)
(Am)
(B♭)
Gtr. 5 (dist.)
Riff B
mf
Gtr. 6 (dist.)
Riff B1
mf

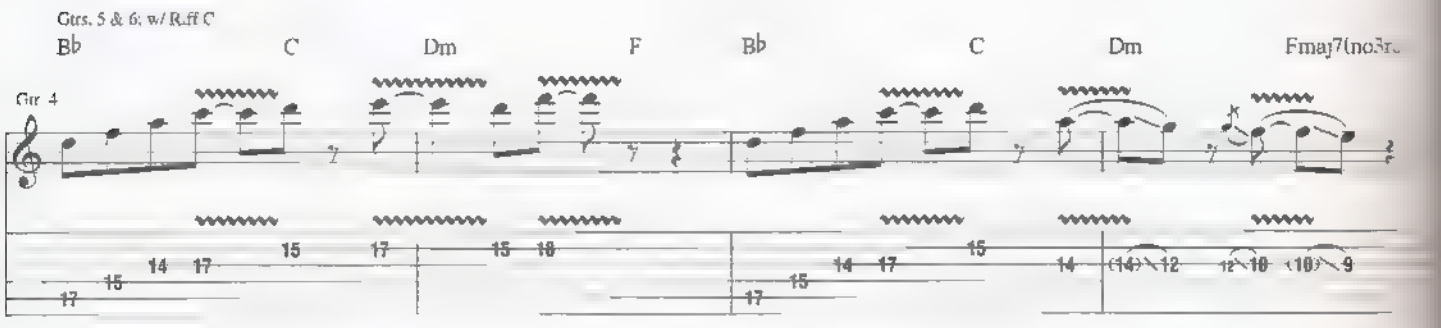

(Am)
(B♭)
(Am)
(B♭)
8va

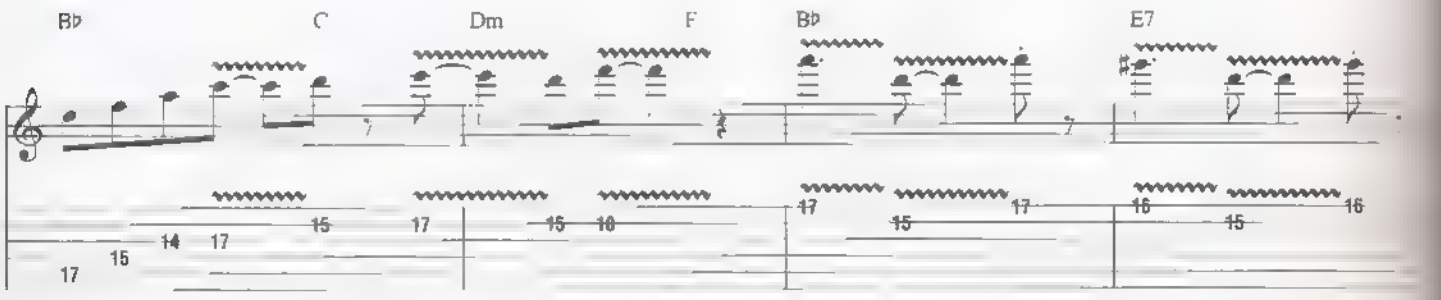

(Am)
(B♭)


(B♭)
(Am)
(B♭)
pick & fingers
P.S.


C
Dm
F
B♭
C
Dm
Fmaj7(no3rd)



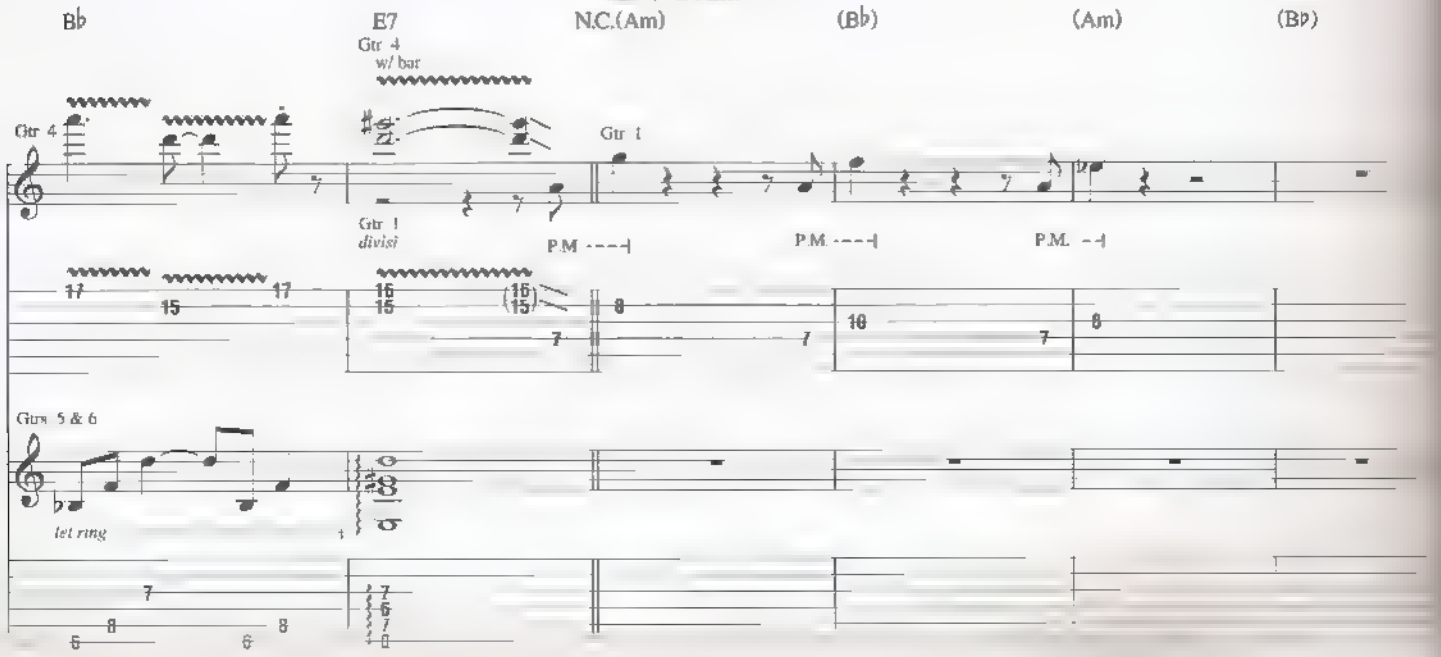


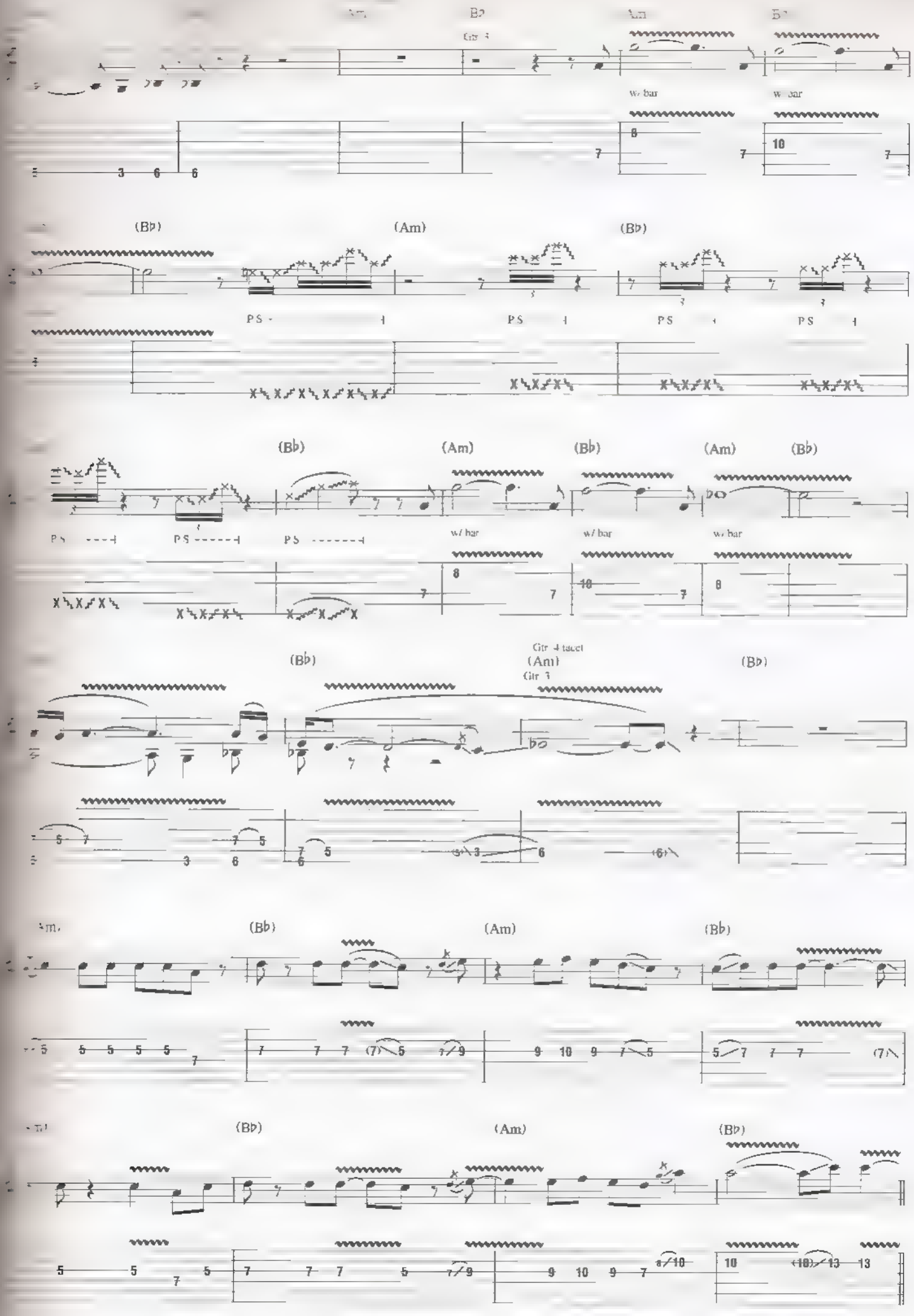


E

Gtr. 2: w/ Riff A (16 times)
Gtrs. 4, 5 & 6 tacet

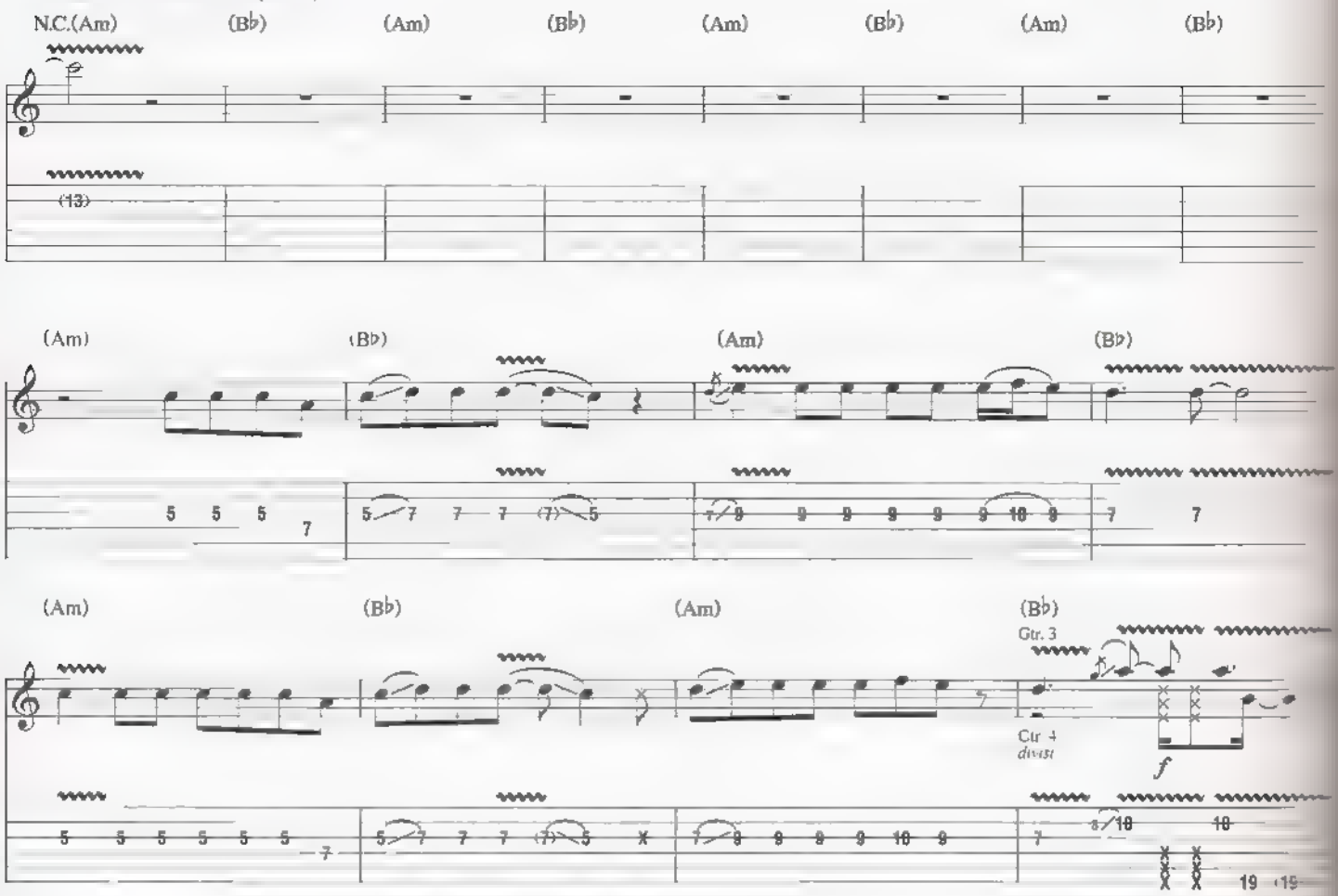
Gtr. 1 tacet




(Bb)
(Am)
(Bb)
w/ bar
(Bb)
(Am)
(Bb)
(Am)
(Bb)
Gtr 4 tacet
Gtr 3
(Bb)
(Am)
(Bb)
(Bb)
(Am)
(Bb)

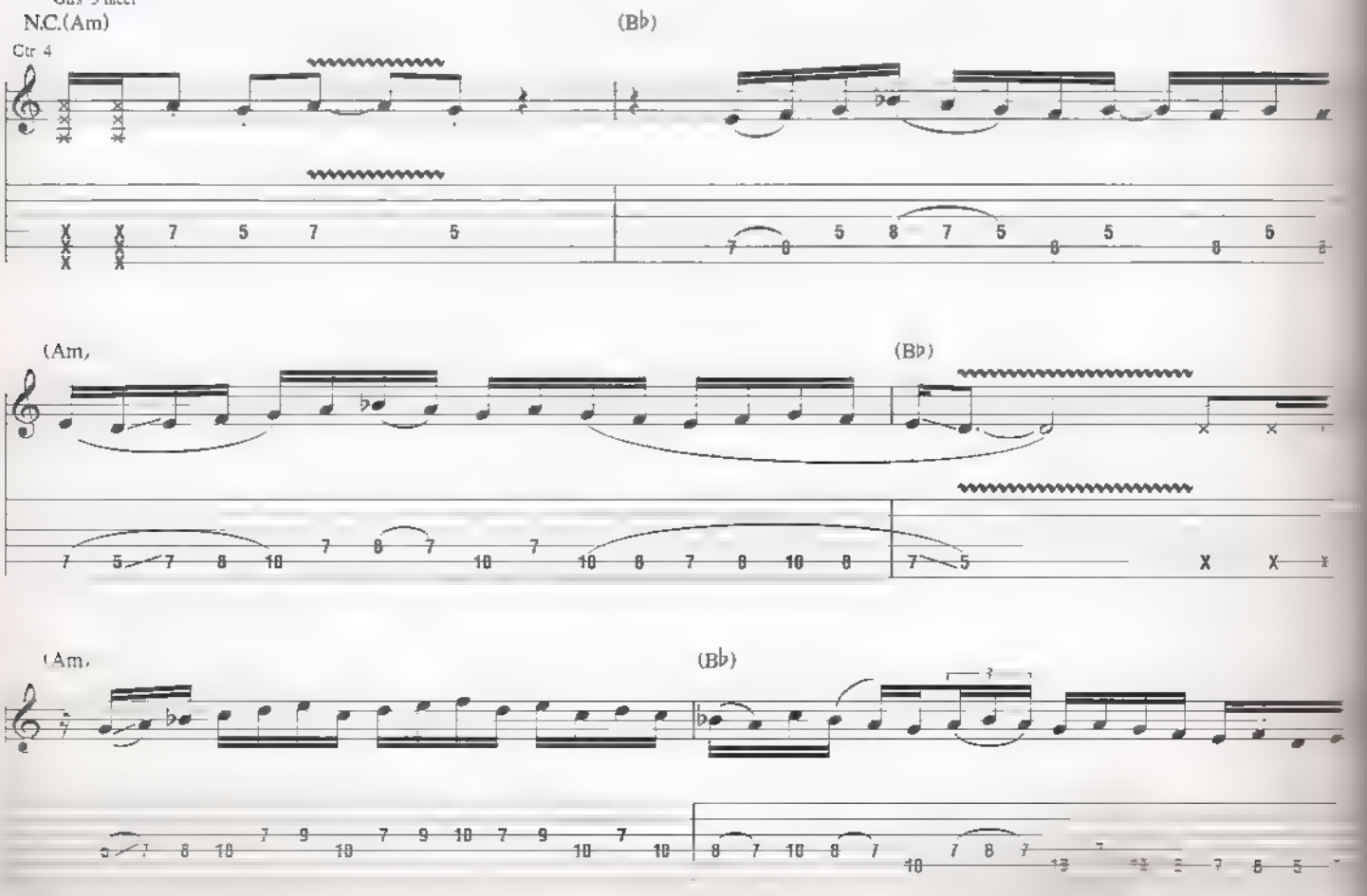
F

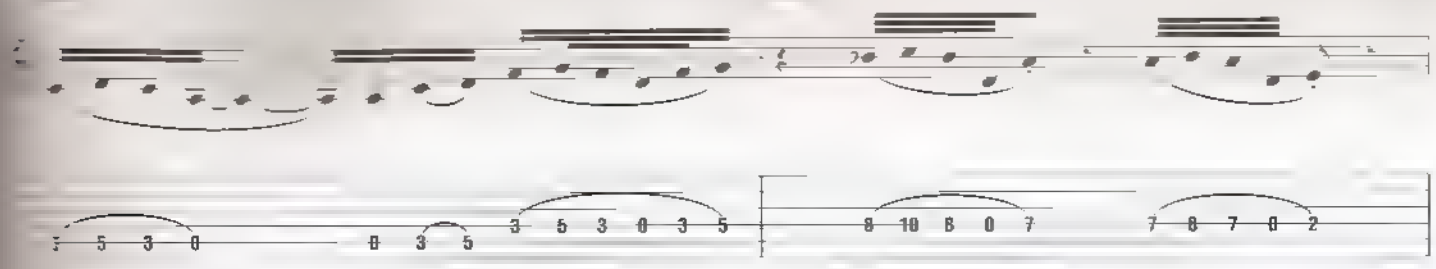
Gtr. 2: w/ Riff A (8 times,
Gtrs. 5 & 6: w/ Riffs B & B1 (2 times)

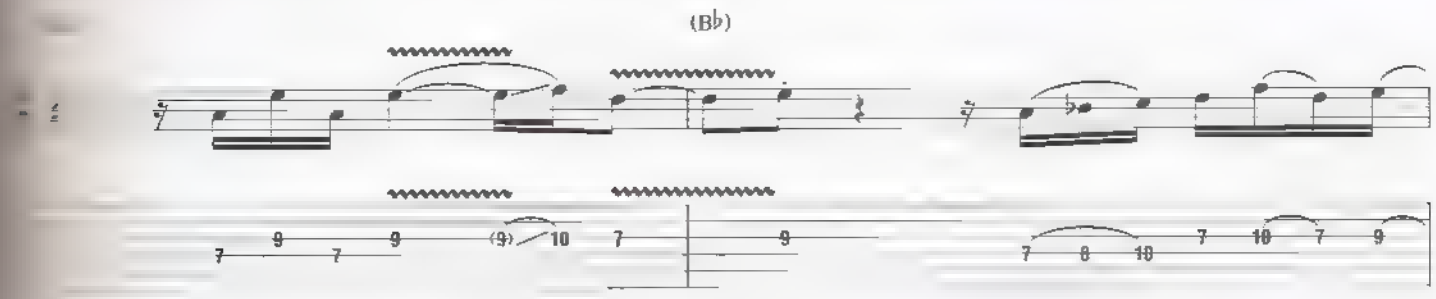


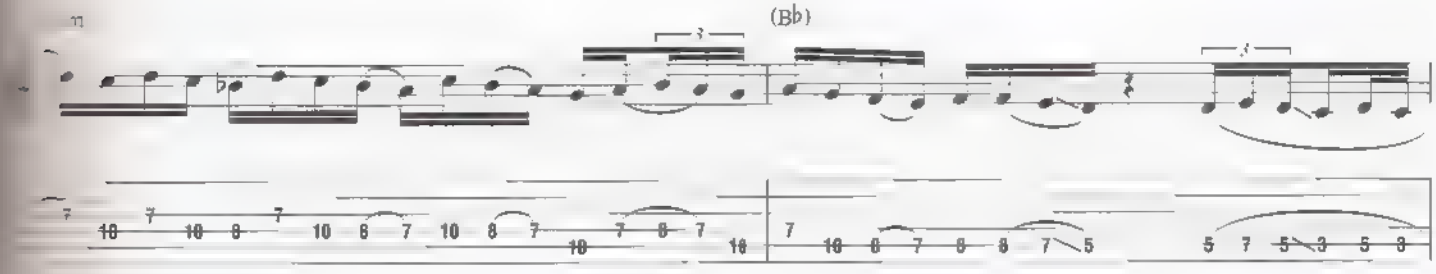
G

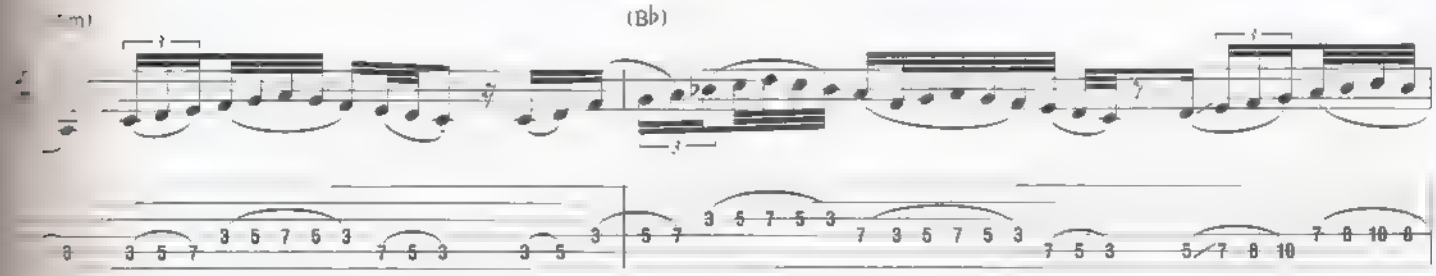
Gtrs. 3 tacet

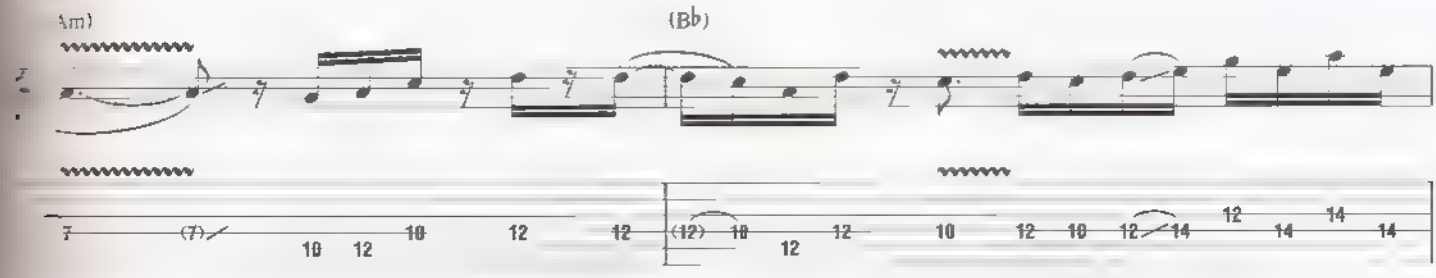


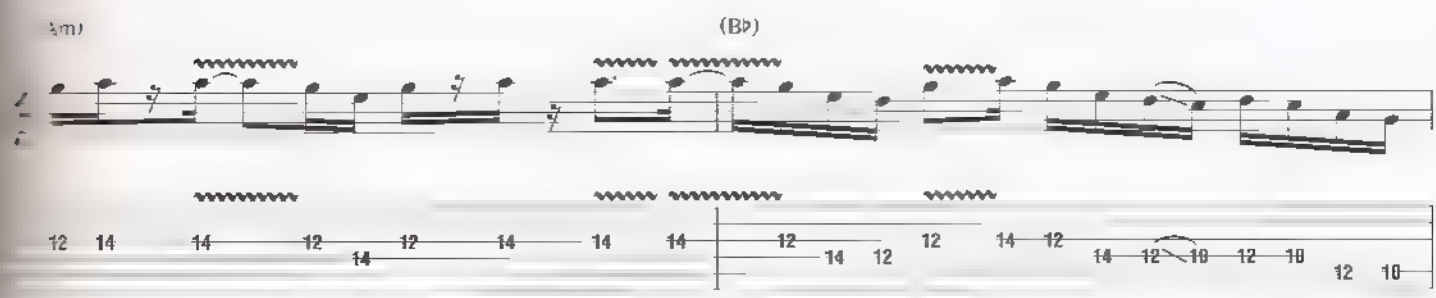


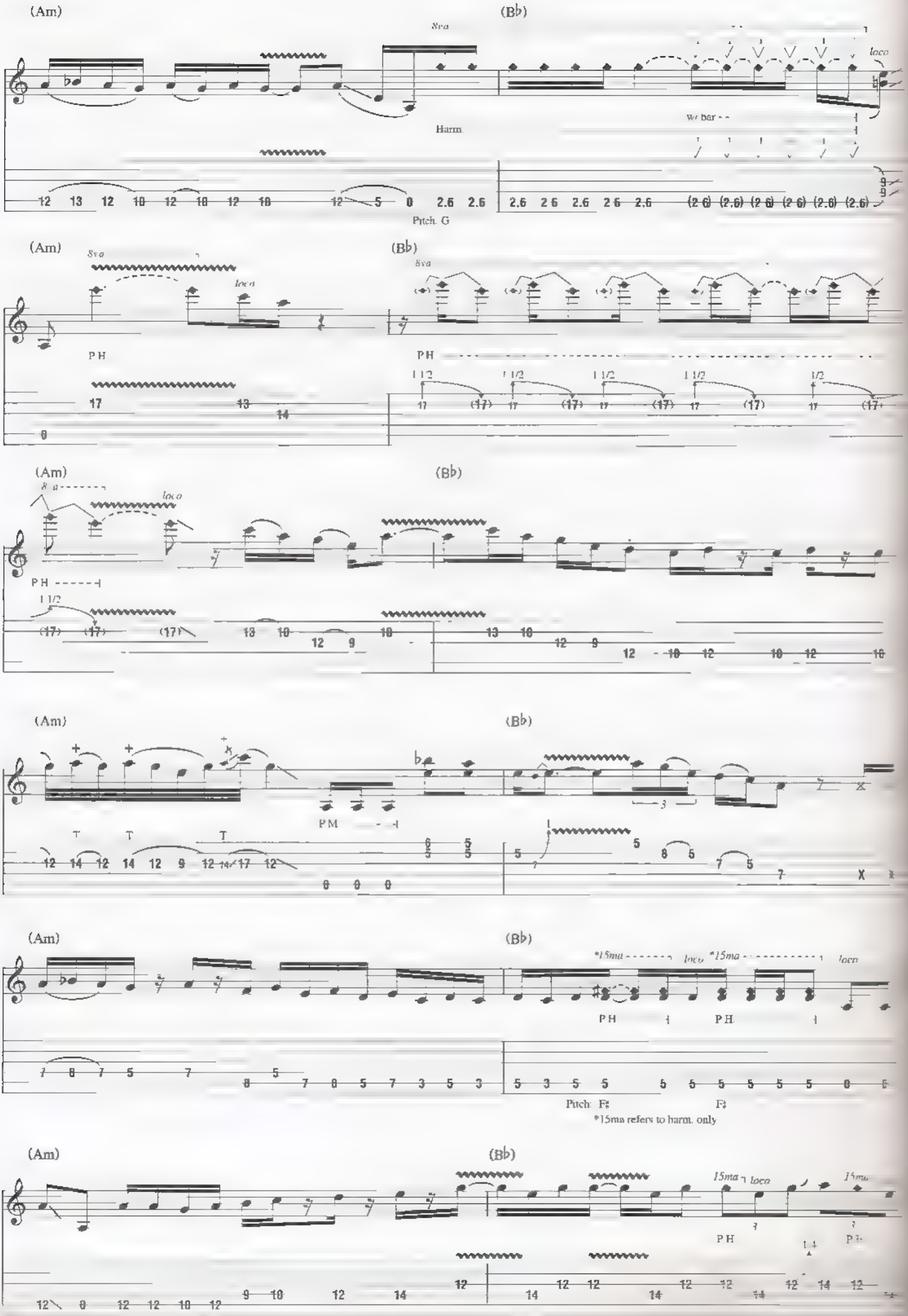

(B♭)

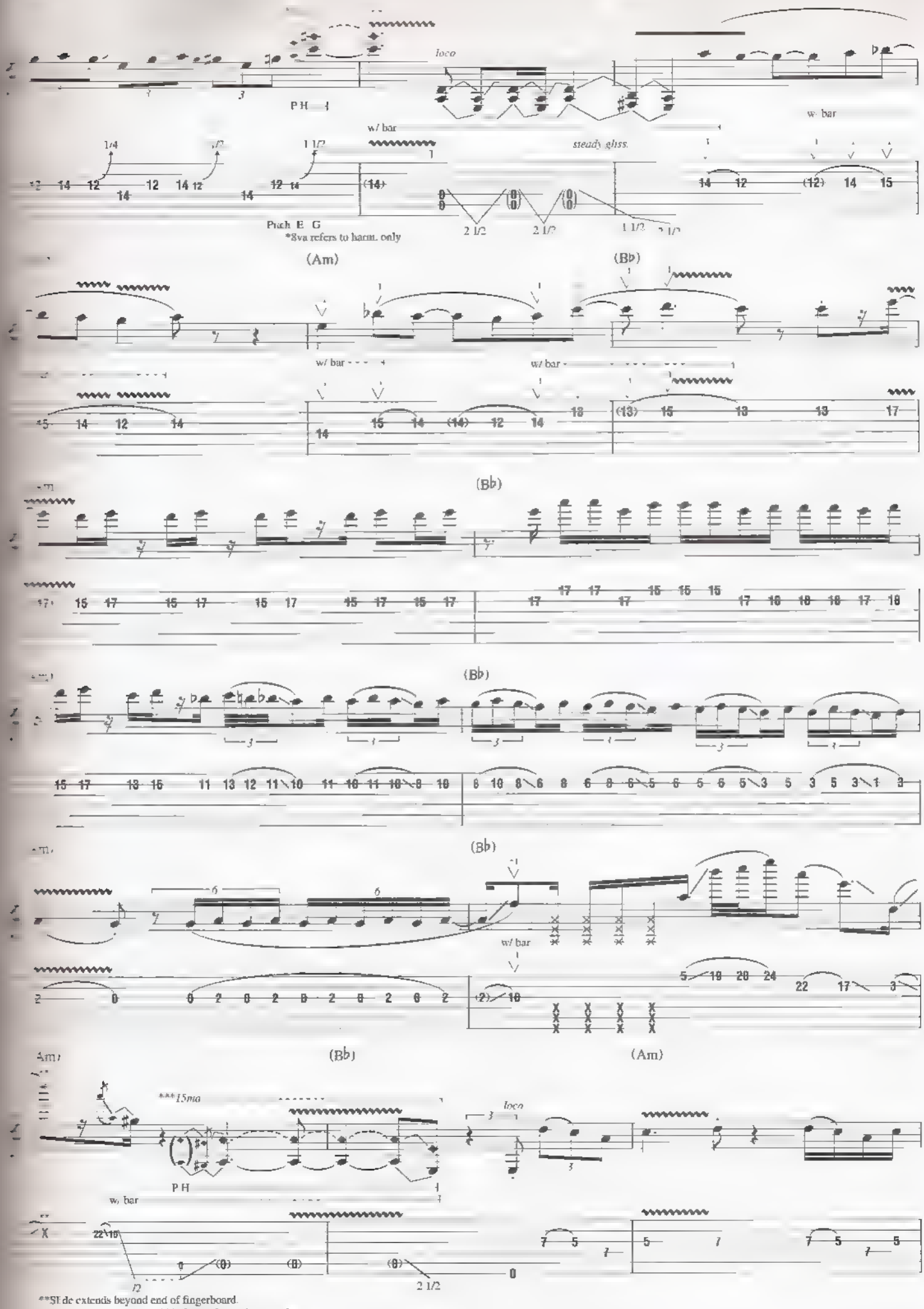

(B♭)

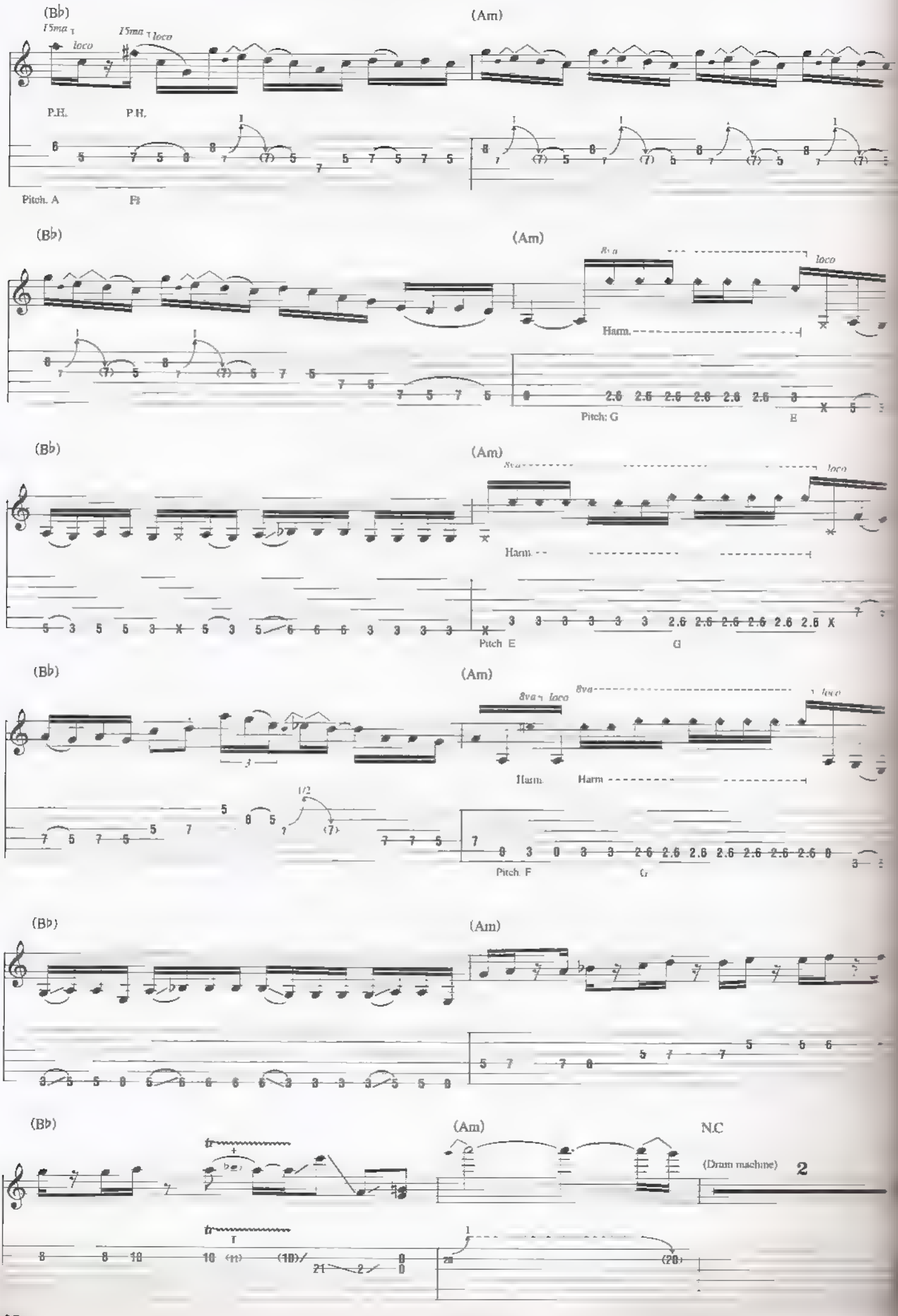

(B♭)


(B♭)


(B♭)

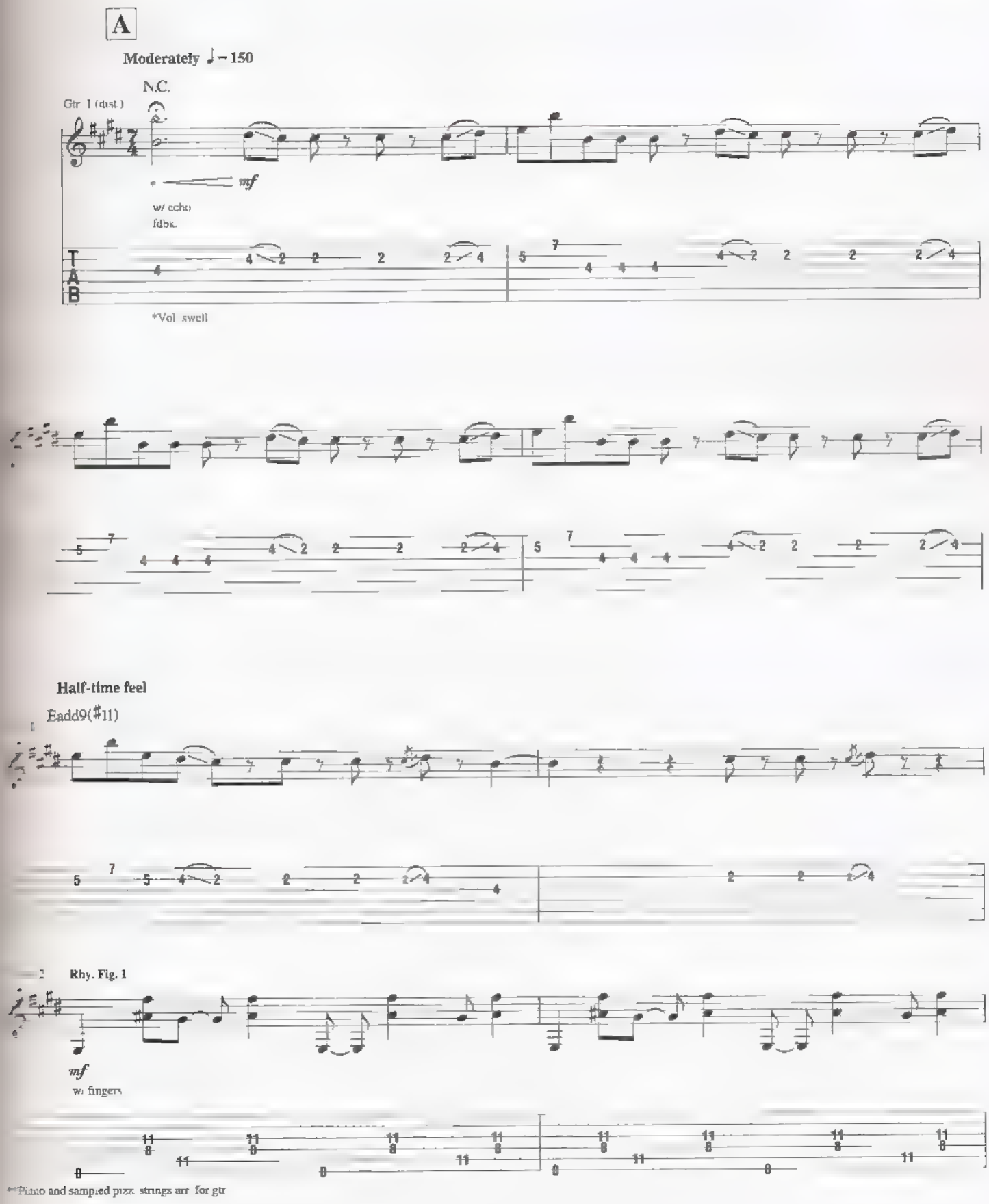

(Am)
(B♭)
8va
loco
w/ bar
Harm.
Pitch: G
PH
PM
*15ma refers to harm. only
Pitch: F♯
F♯


loco
P H
w/ bar
steady ghss.
Pitch E G
*8va refers to harm. only
(Am)
(B♭)
(B♭)
(B♭)
(B♭)
(B♭)
(Am)
(Am)
***15ma
loco
P H
w/ bar
**Slide extends beyond end of fingerboard.
***15ma refers to harm. only


(B♭)
(Am)
15ma
loco
P.H.
Pitch. A
(B♭)
(Am)
8va
loco
Harm.
Pitch: G
(B♭)
(Am)
loco
Harm.
Pitch E
G
(B♭)
(Am)
8va
loco
Harm.
Pitch. F
(B♭)
(Am)
(B♭)
(Am)
N.C
(Drum machine)
2

THE MEANING OF LOVE

By Joe Satriani



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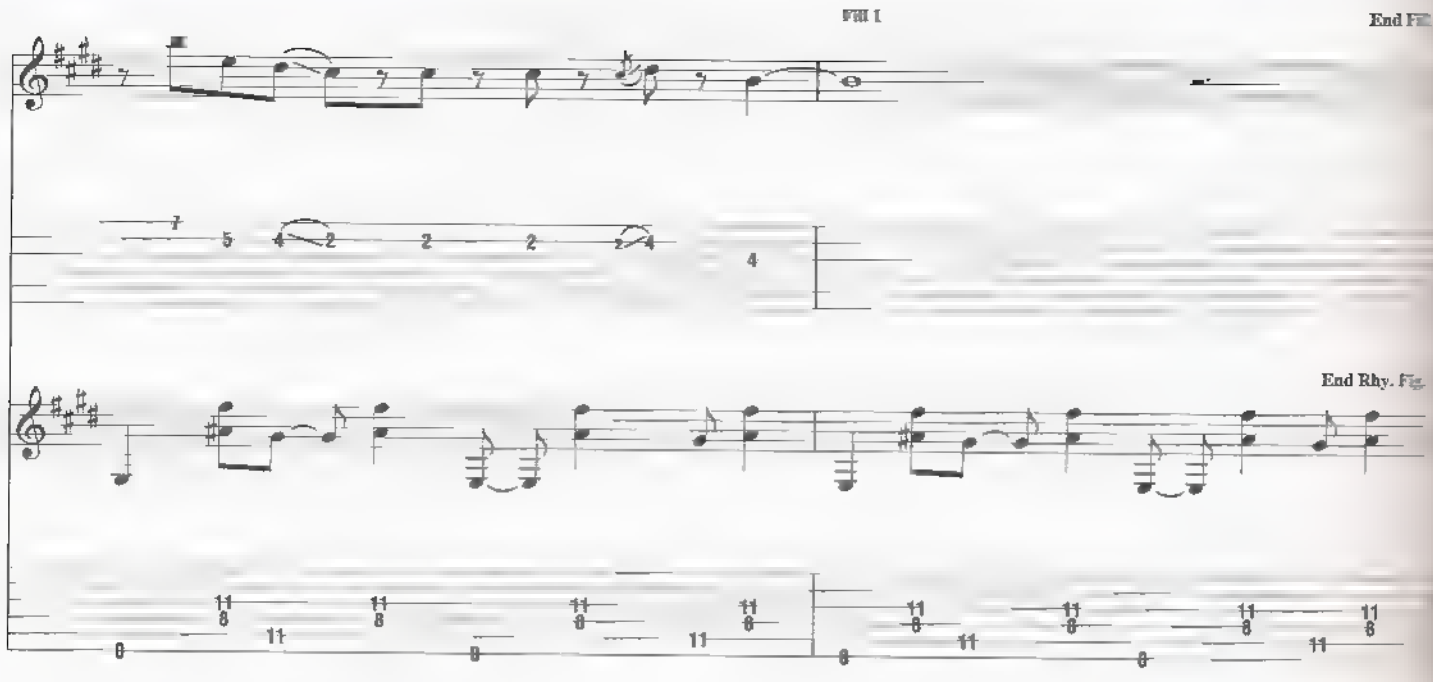
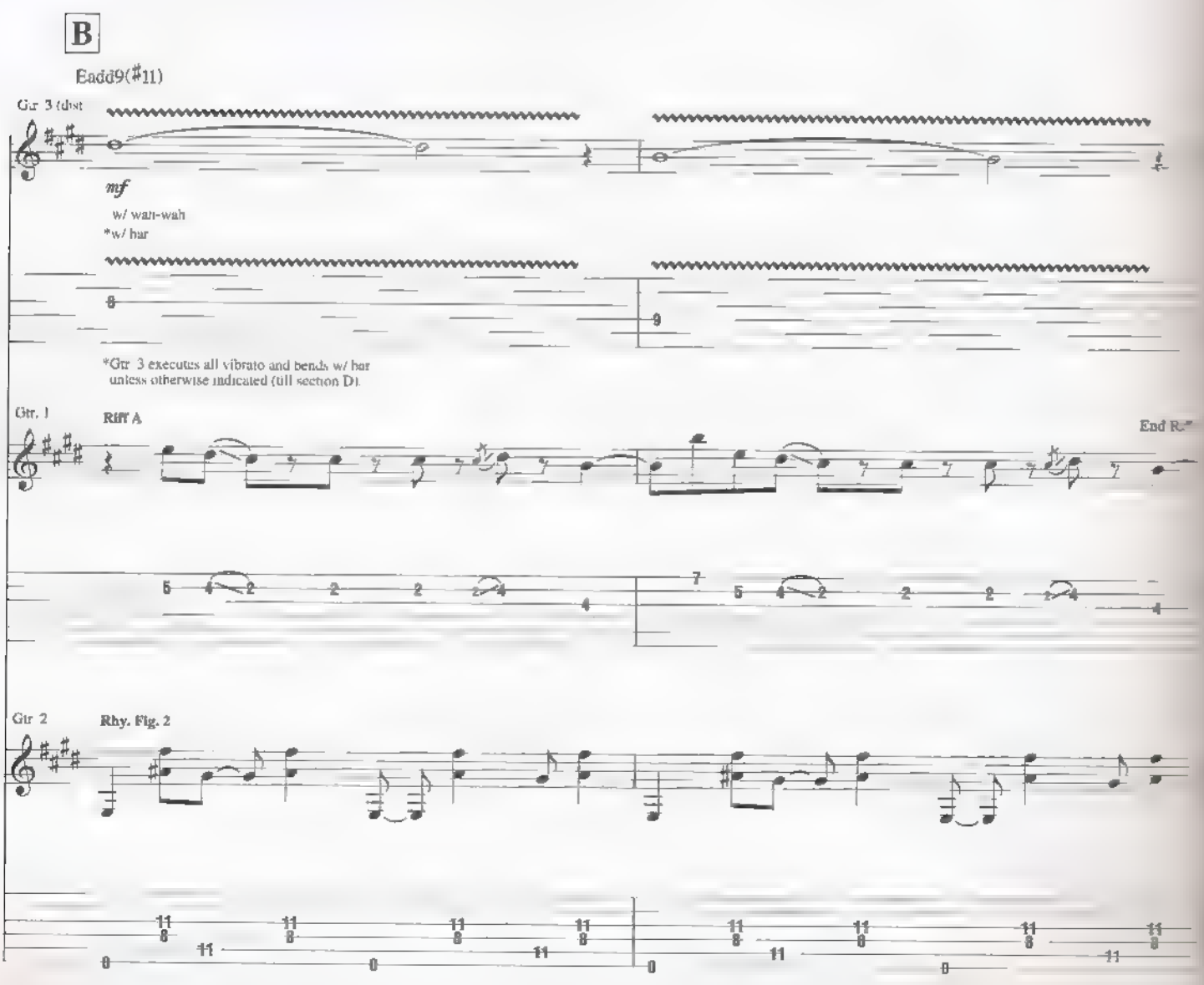
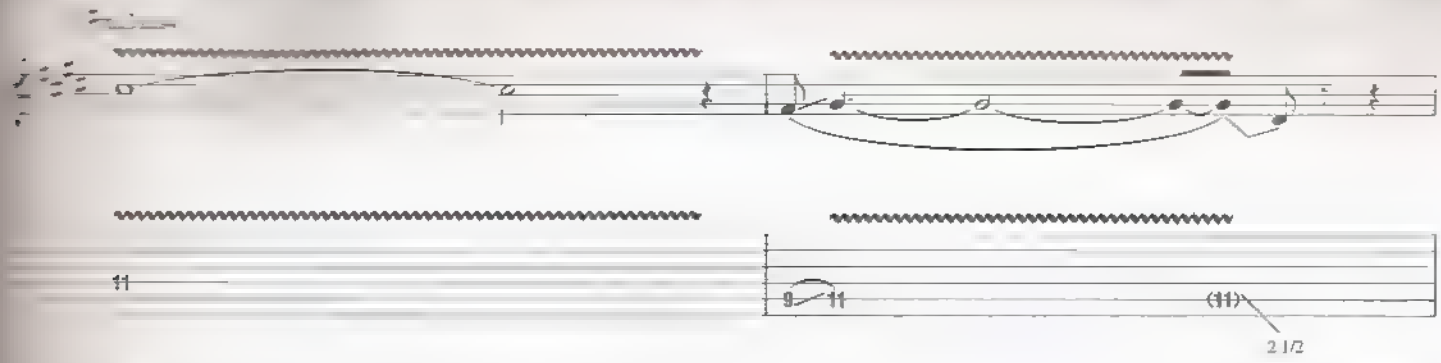
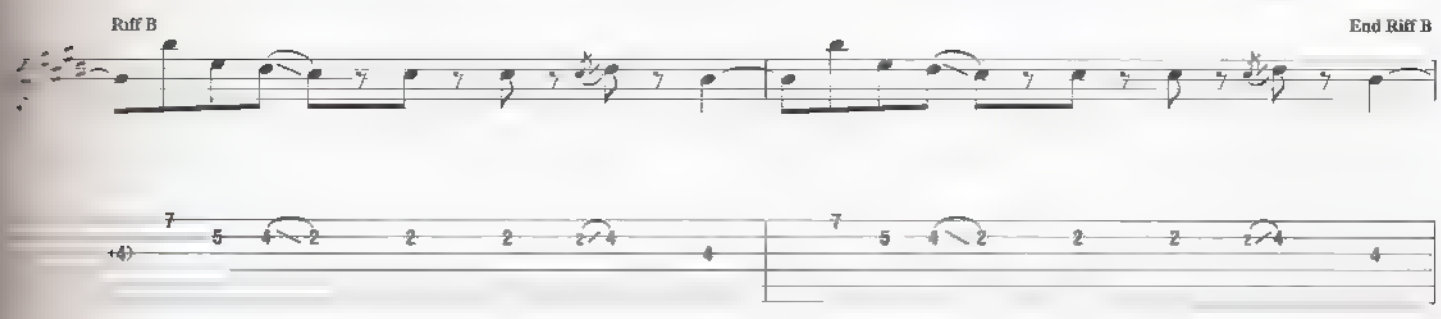

Fill 1
End Fill
End Rhy. Fig.


B
Eadd9(♯11)
Gtr. 3 (dist
mf
w/ wah-wah
*w/ bar
*Gtr. 3 executes all vibrato and bends w/ bar unless otherwise indicated (till section D).
Gtr. 1
Riff A
End Riff
Gtr. 2
Rhy. Fig. 2

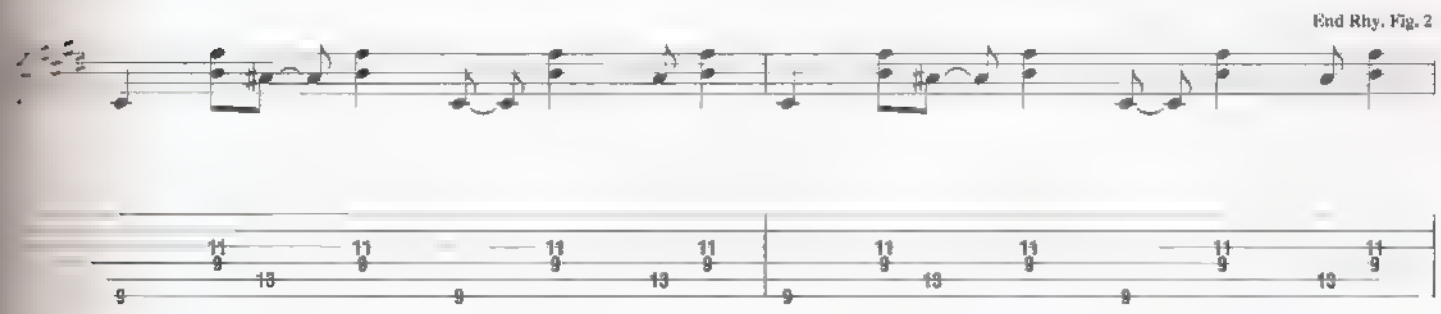


Riff B

End Riff B

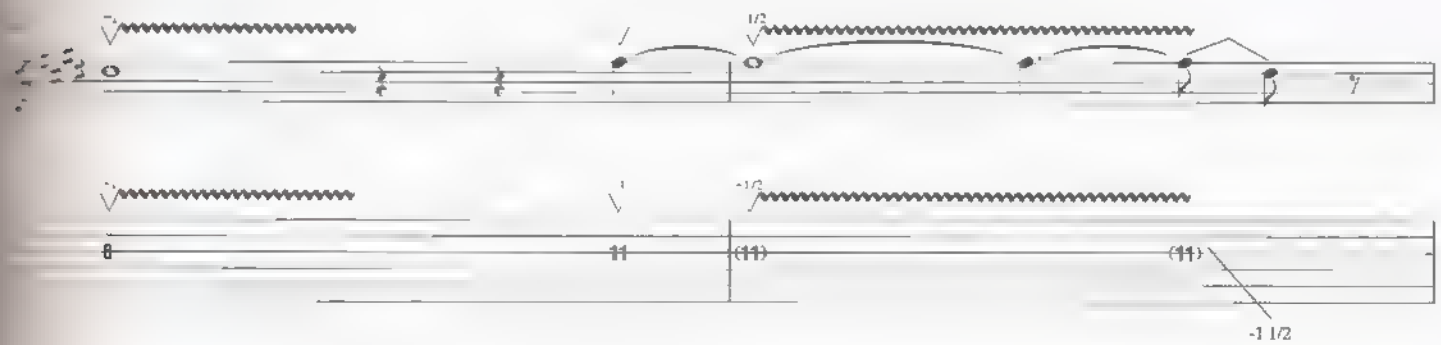


End Rhy. Fig. 2

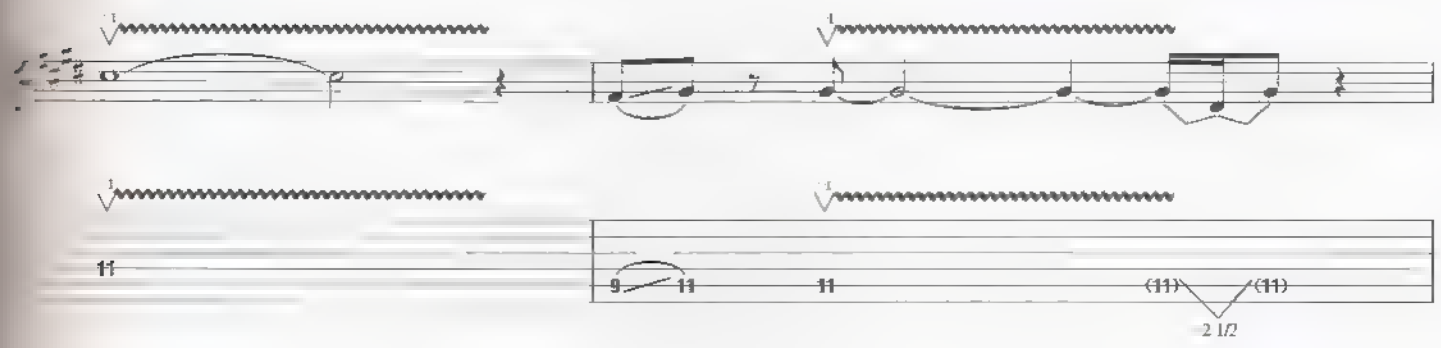


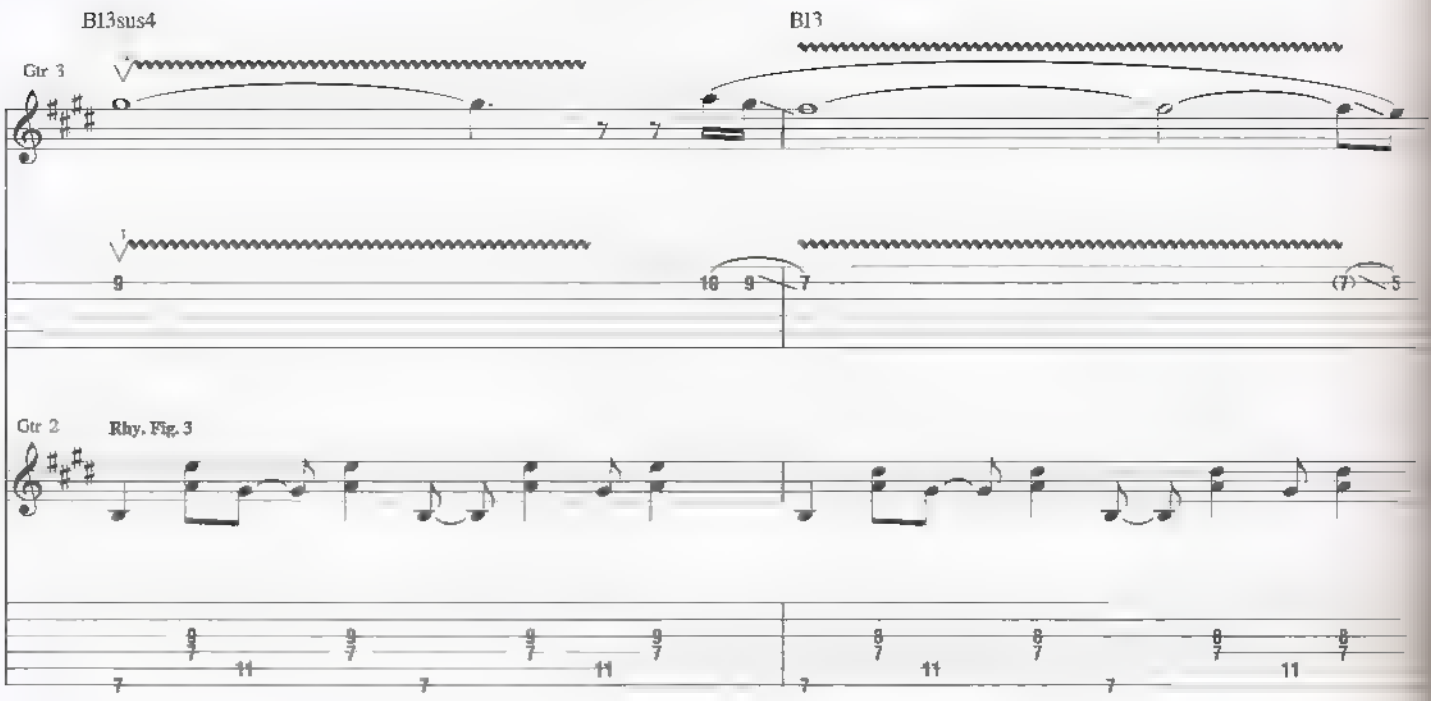
Gtr 1 w/ Riff B (6 times)
Gtr 2 w/ Rhy Fig. 2

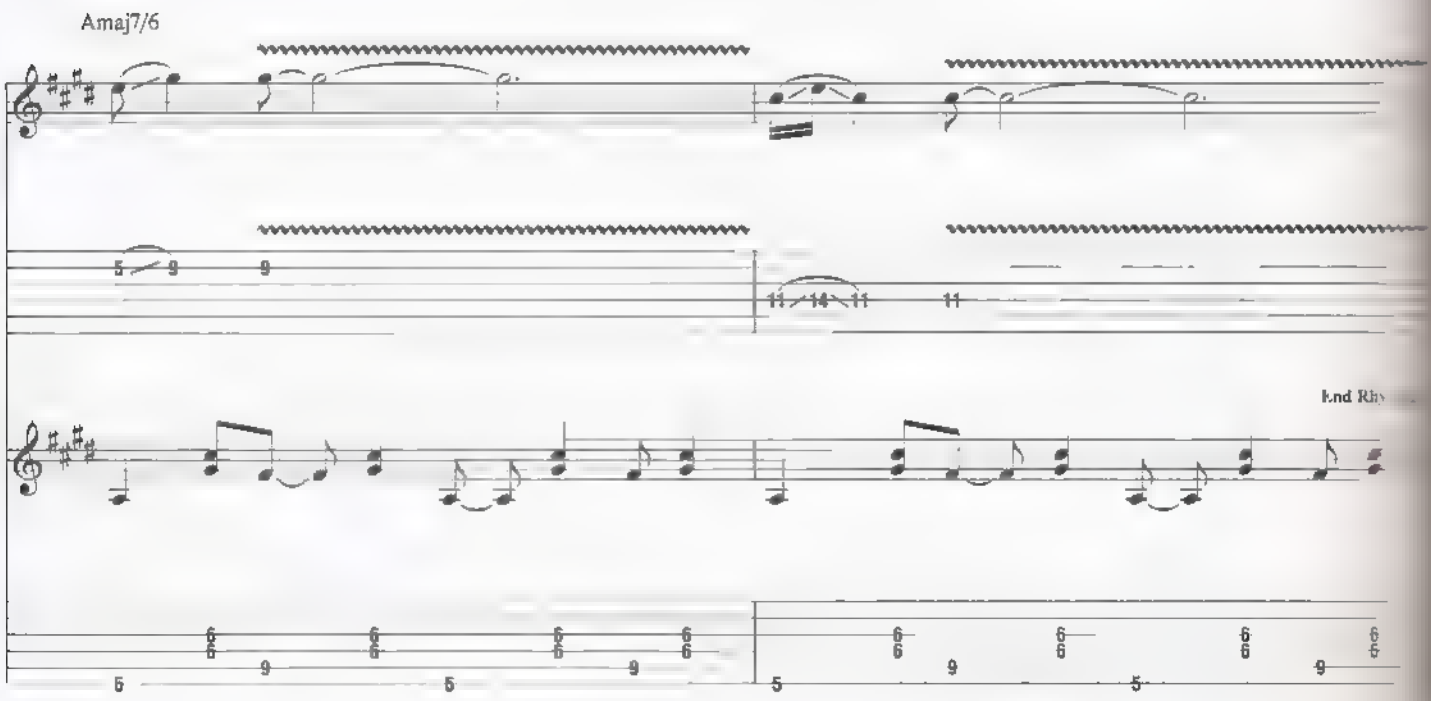
Eadd9(♯11)

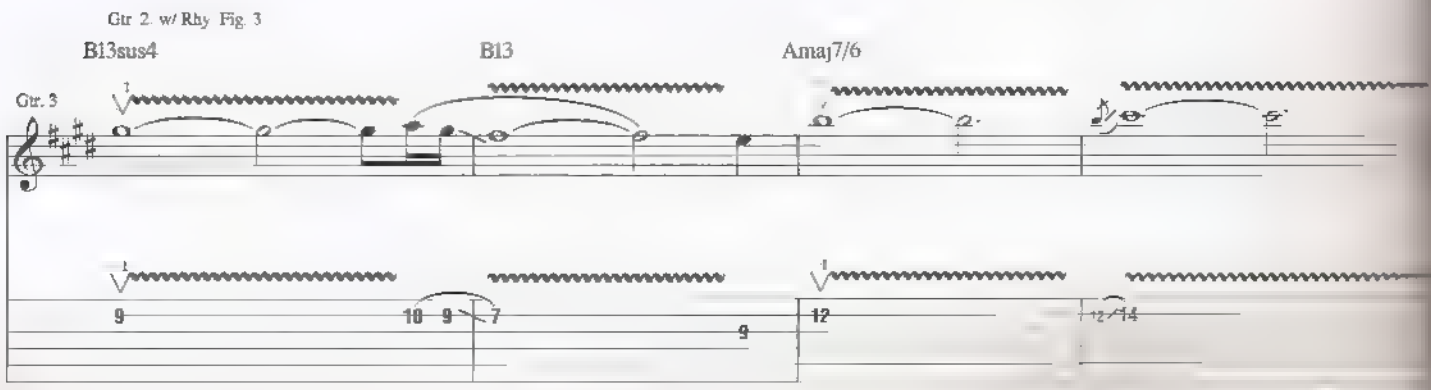


C♯m13sus4



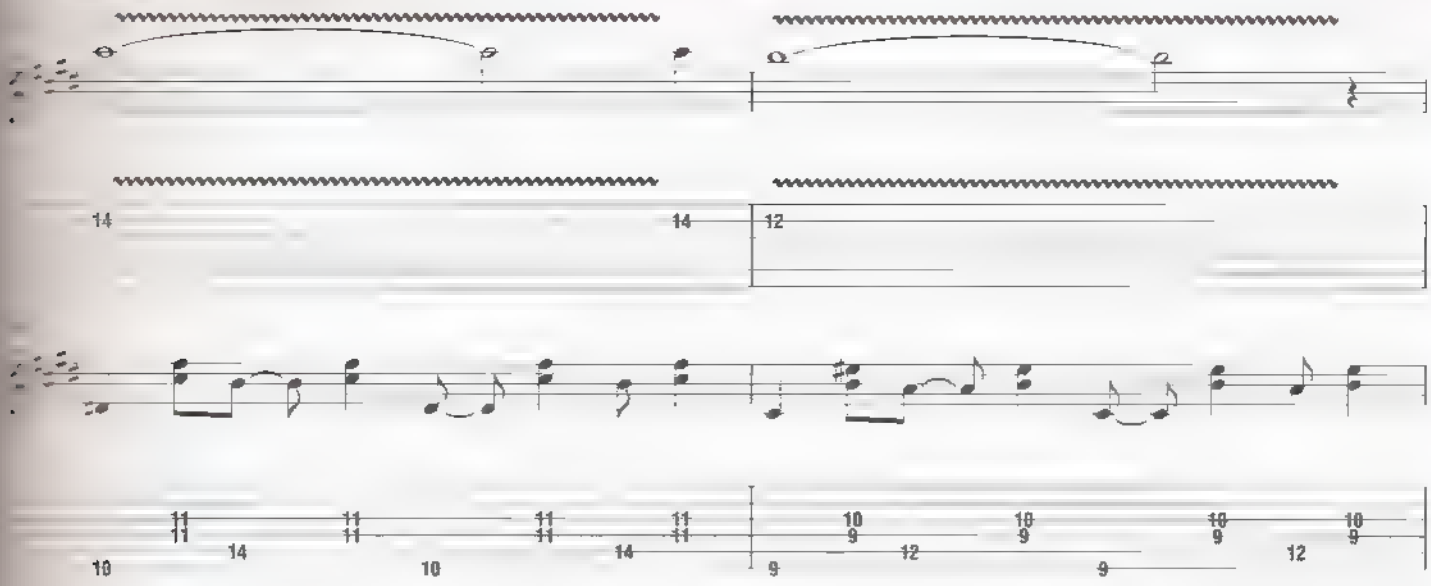

B13sus4
B13
Gtr. 3
Gtr. 2
Rhy. Fig. 3


Amaj7/6
End Rhy


Gtr. 2 w/ Rhy. Fig. 3
B13sus4
B13
Amaj7/6
Gtr. 3

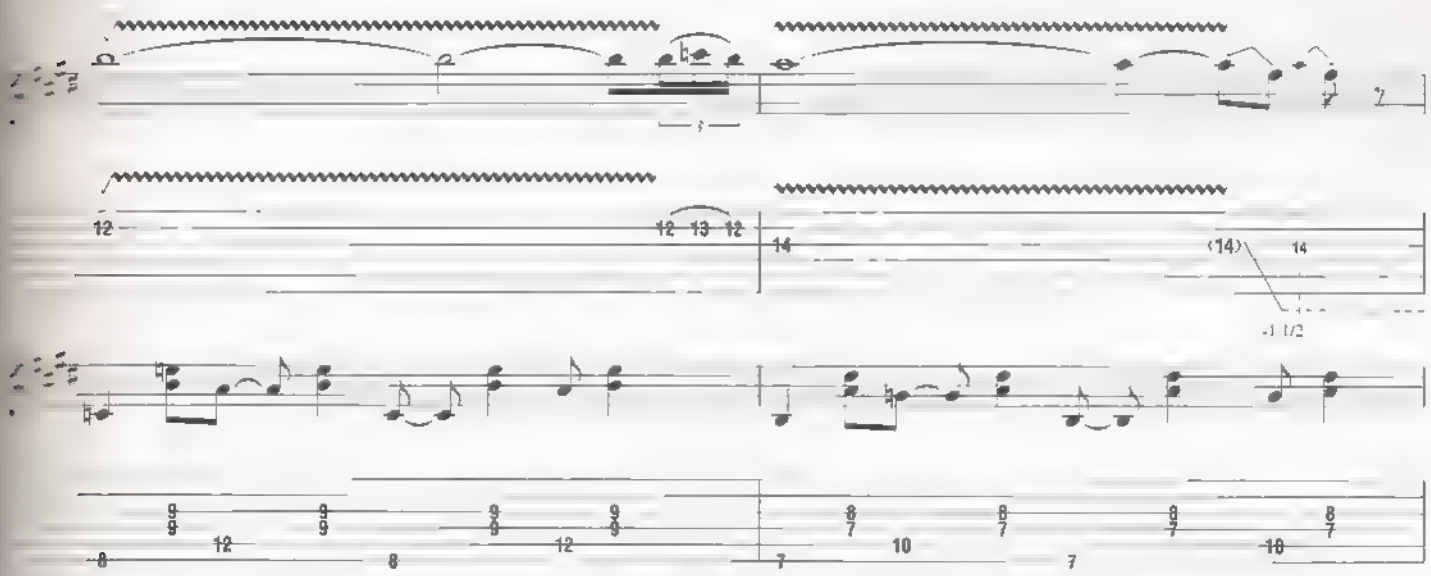
C

C♯7♯5



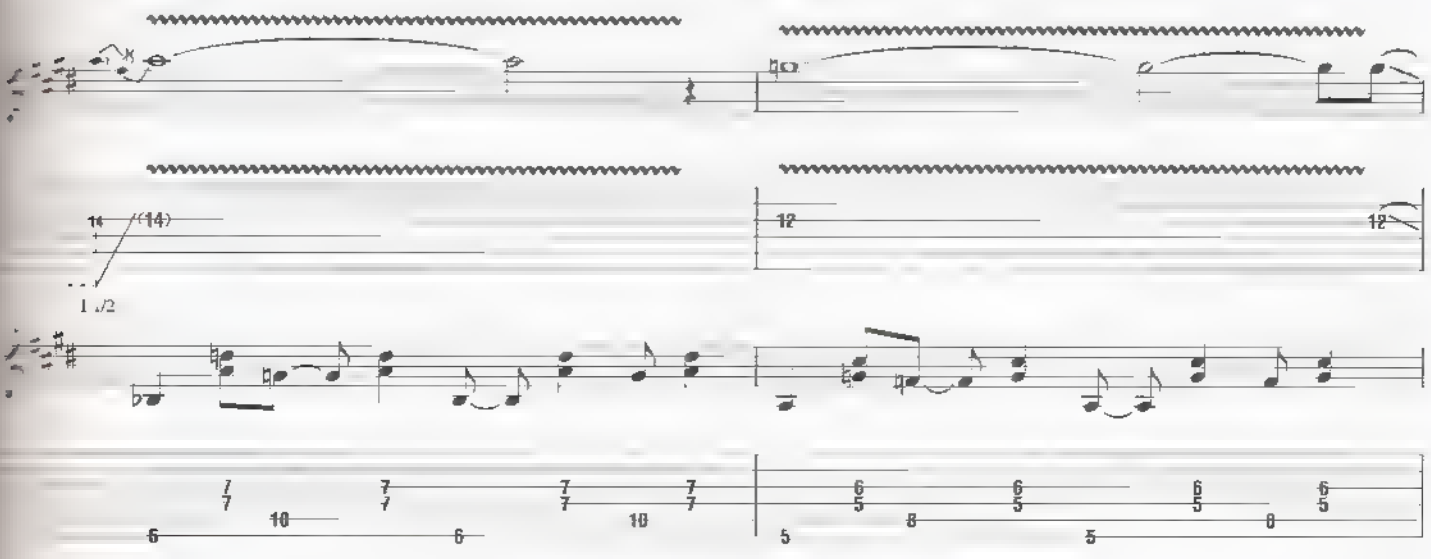
Cmaj7/6

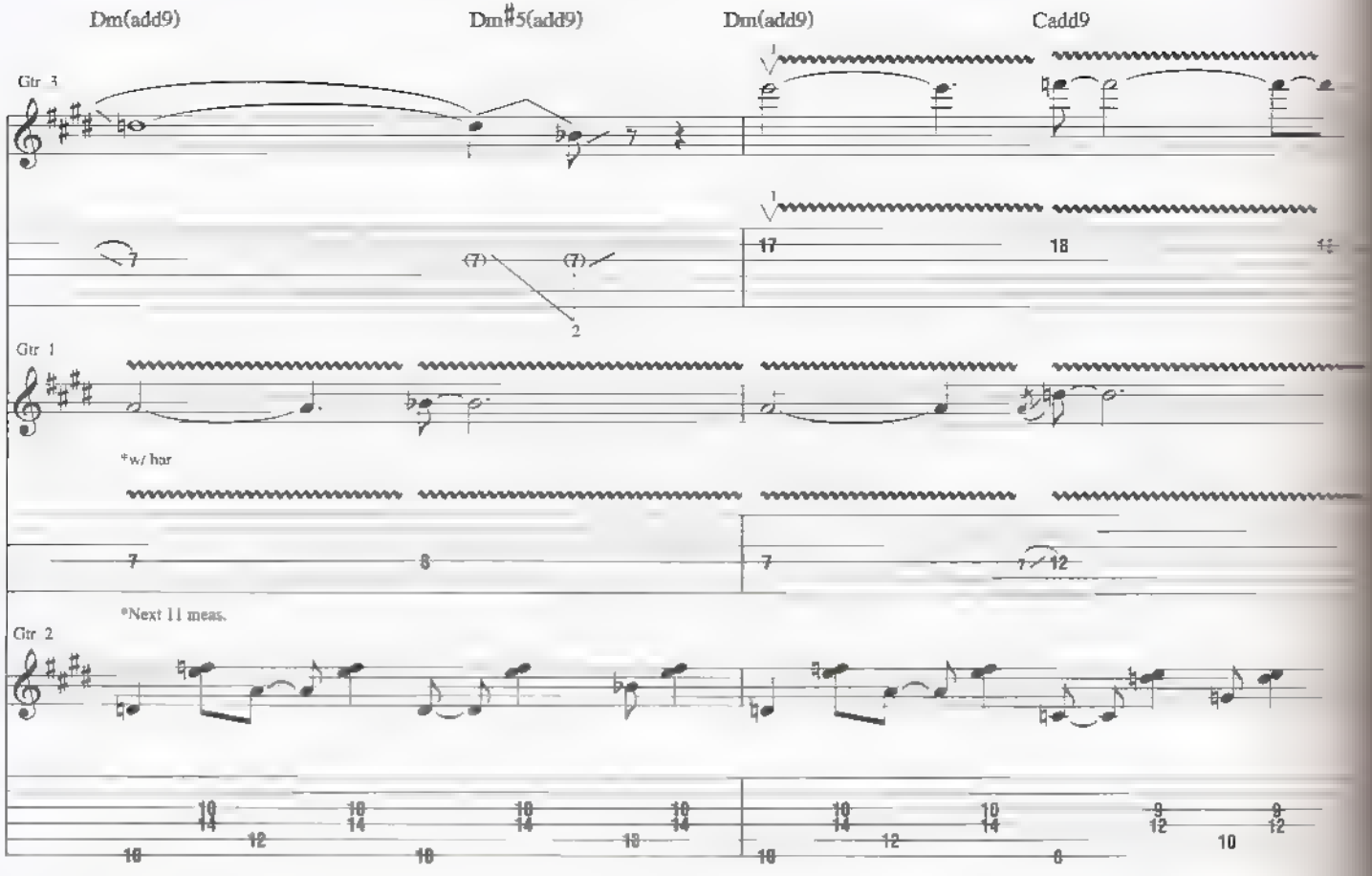
B7♯5

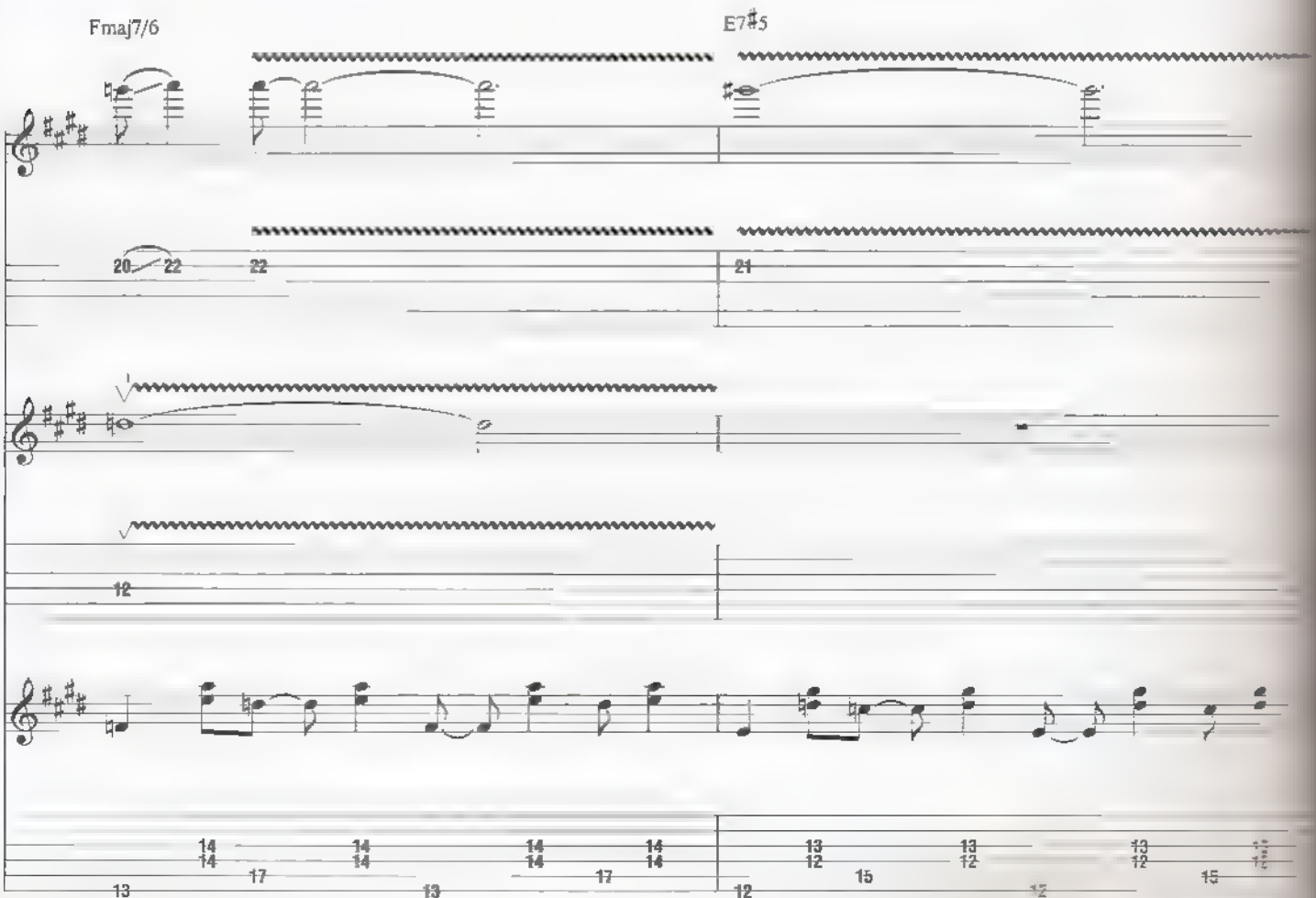


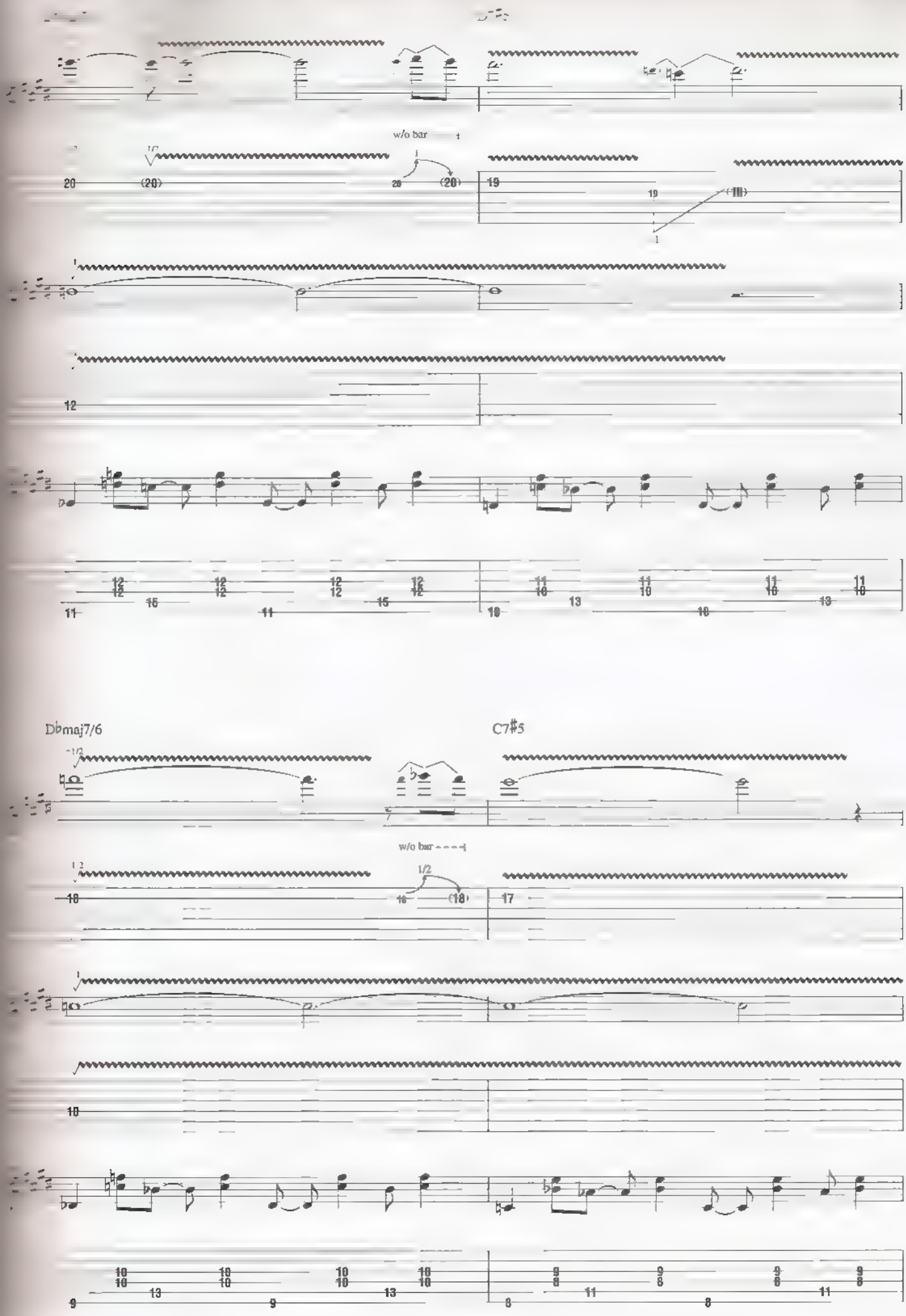
B♭maj7/6

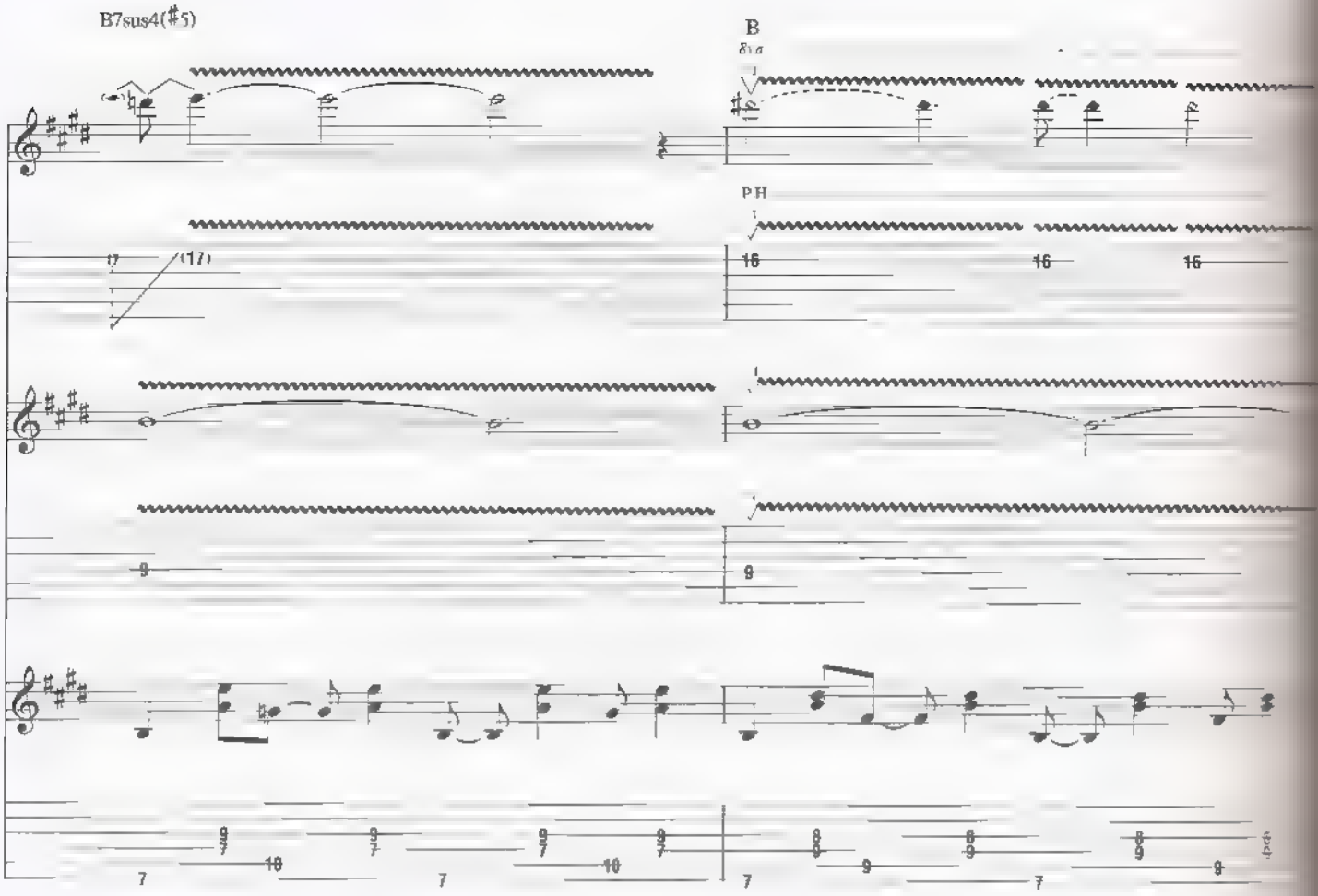
A7♯5

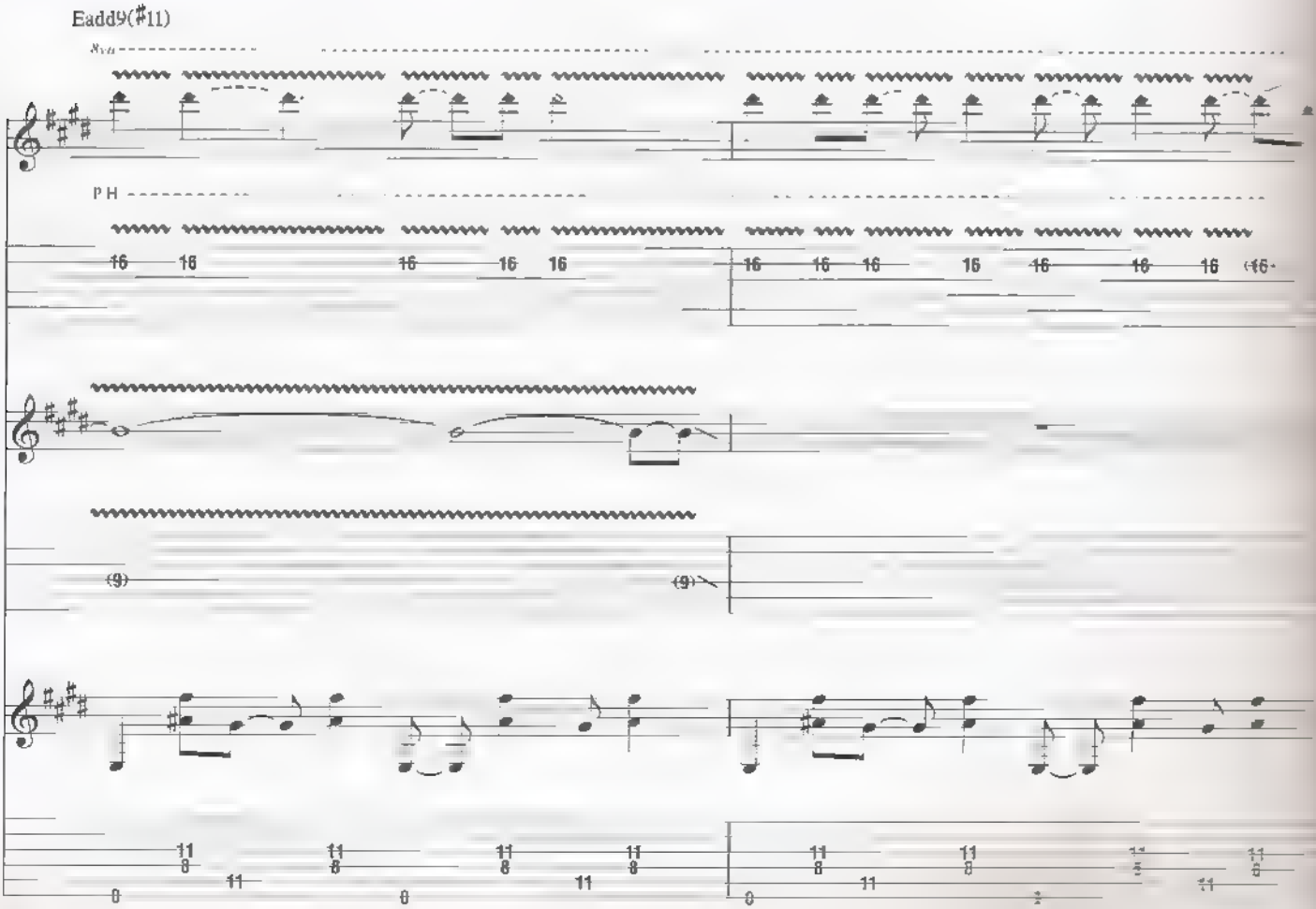


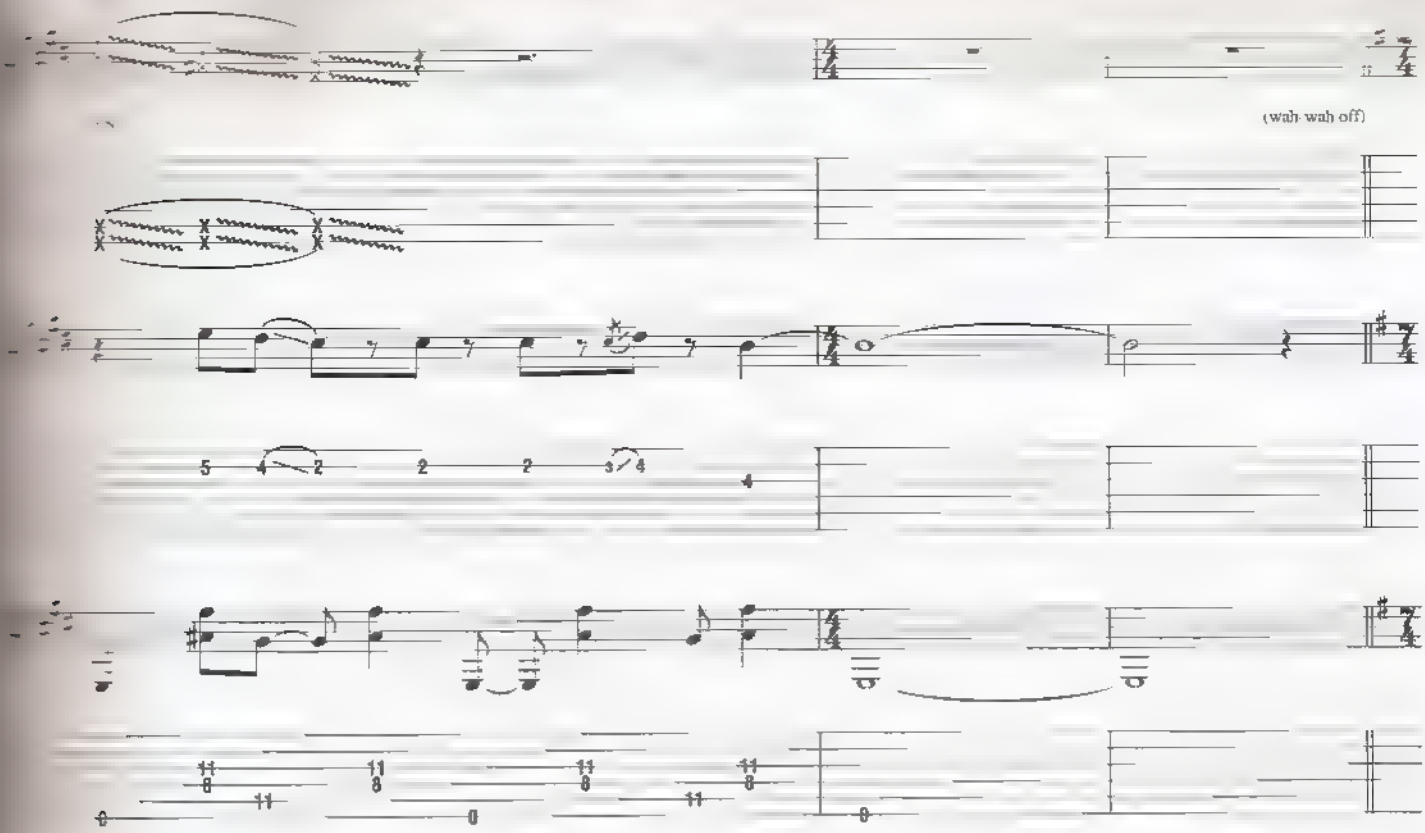

Dm(add9)
Dm♯5(add9)
Dm(add9)
Cadd9
Gtr 3
Gtr 1
*w/ bar
*Next 11 meas.
Gtr 2

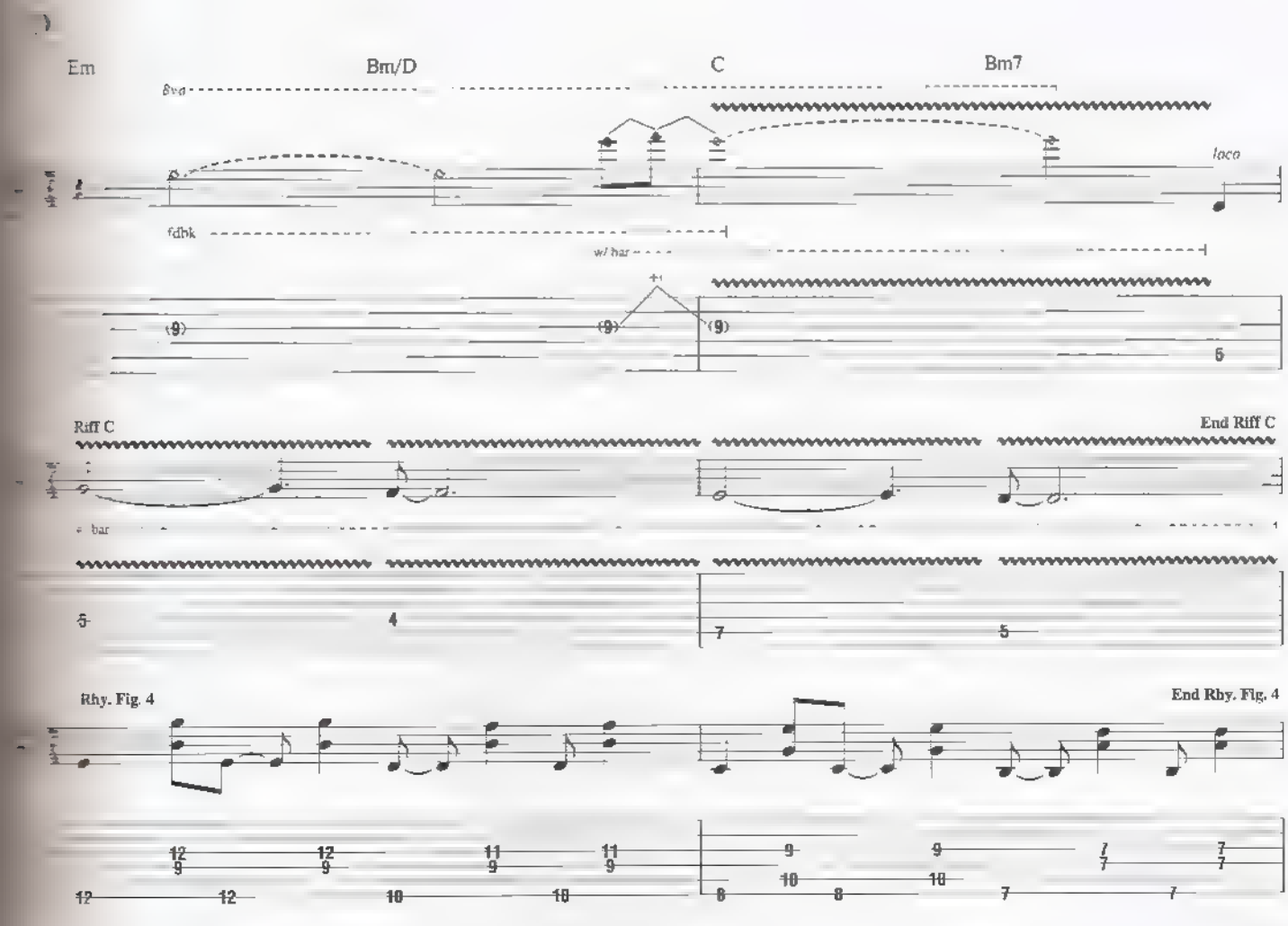

Fmaj7/6
E7♯5


w/o bar
Dbmaj7/6
C7#5
w/o bar

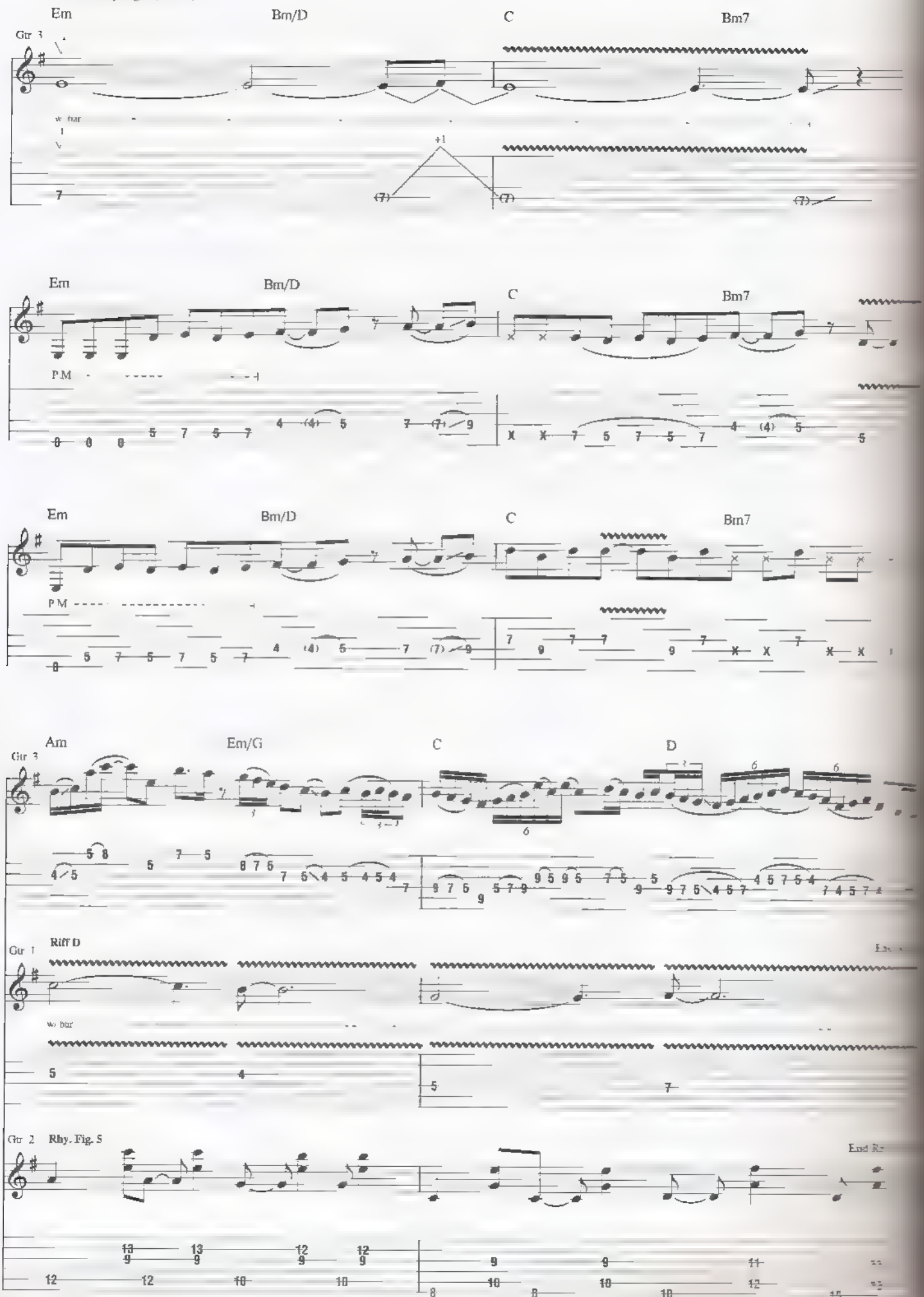

B7sus4(♯5)
B
8va
PH

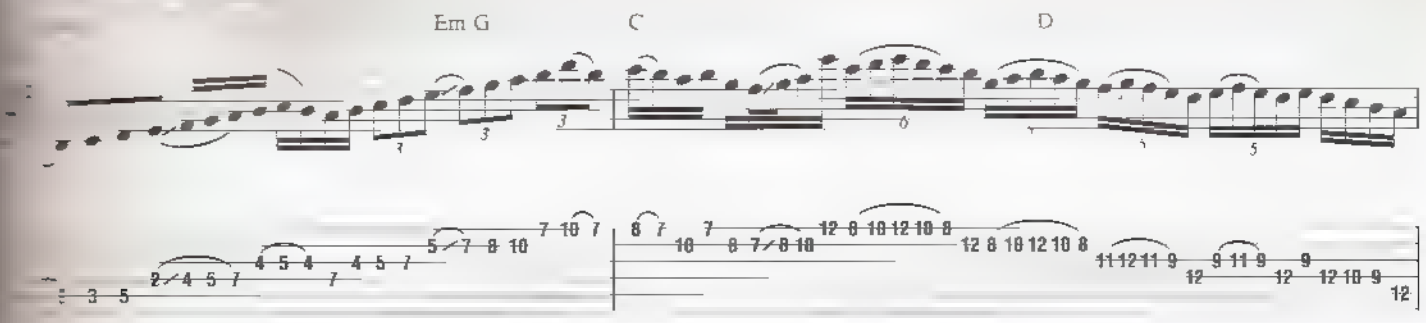

Eadd9(♯11)
8va
PH

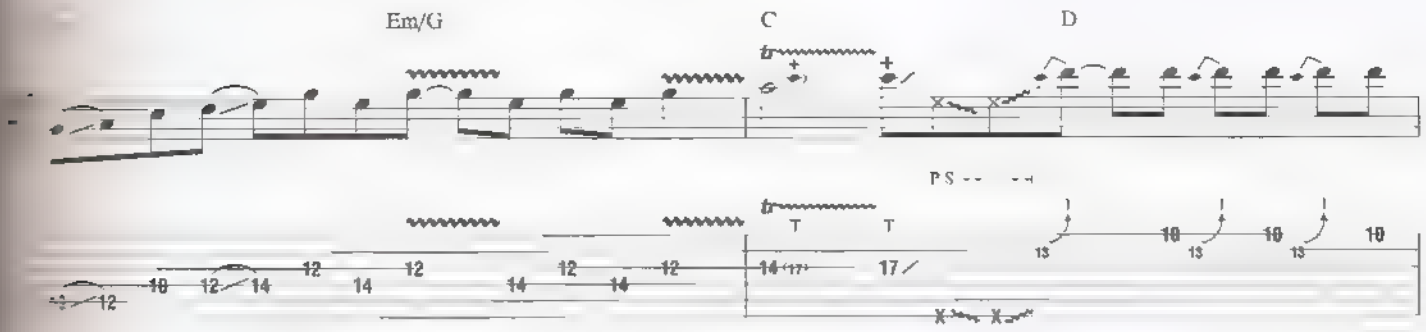

(wah-wah off)

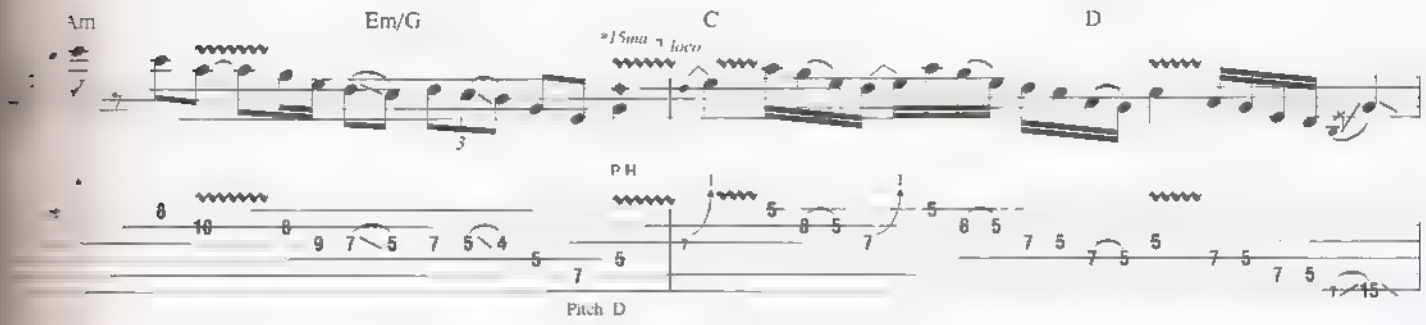

Em
Bm/D
C
Bm7
8va
loco
fdbk
w/ bar
Riff C
End Riff C
Rhy. Fig. 4
End Rhy. Fig. 4

Gtr 1 w/ Riff C (3 times
Gtr 2: w/ Rhy. Fig. 4 (3 times)



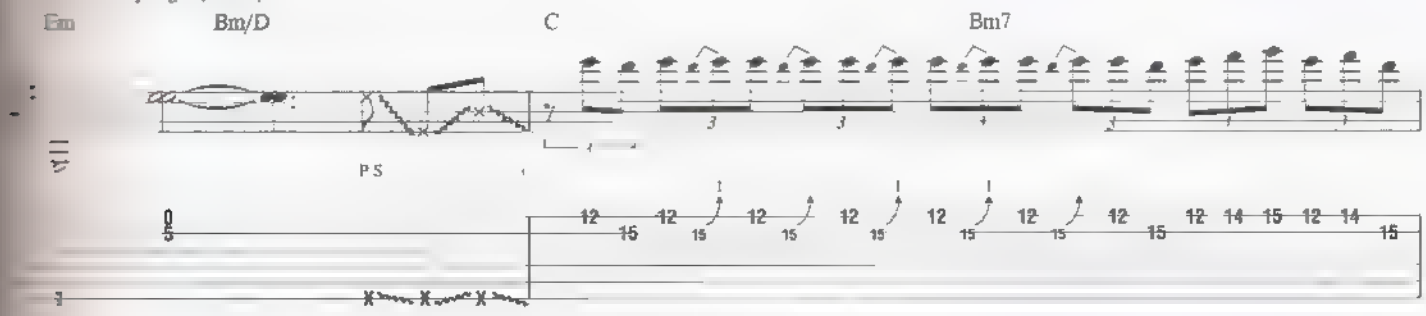


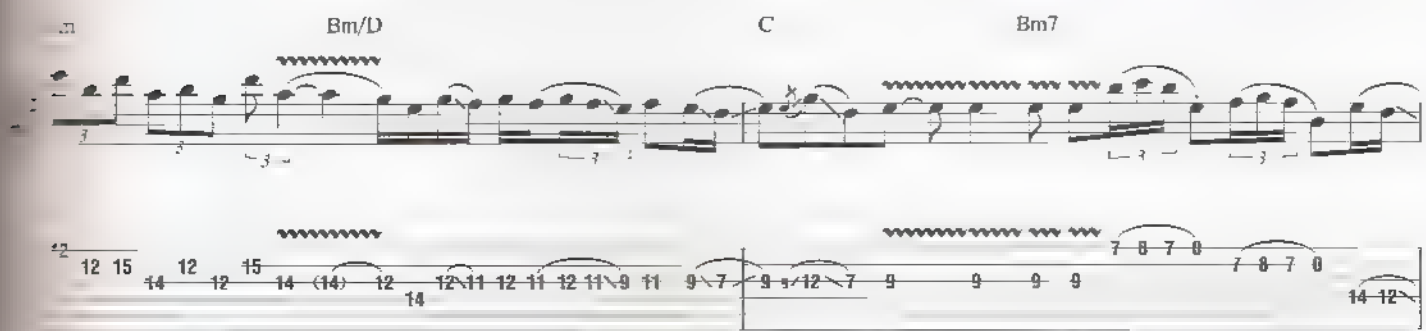


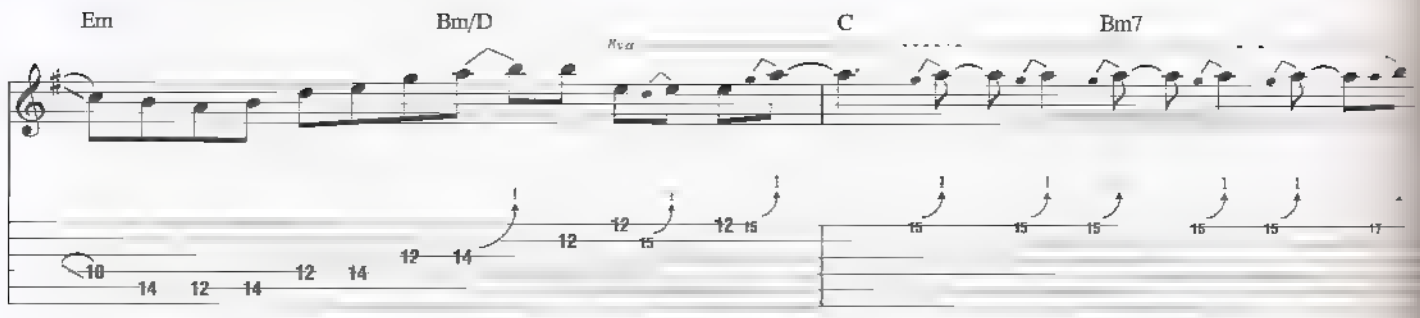


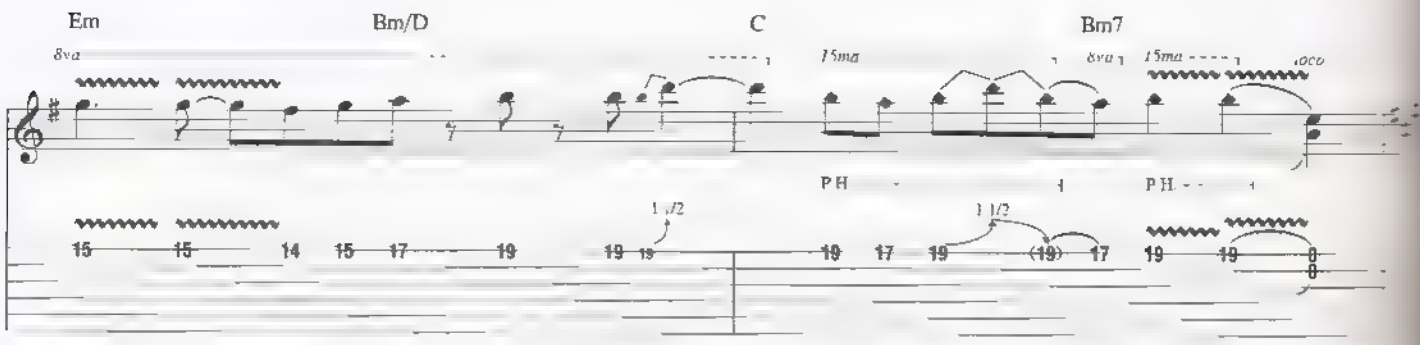
*15ma refers to harm. only

Gtr. 1: w/ Riff C (4 times)
Gtr. 2: w/ Rhy. Fig. 4 (4 times)

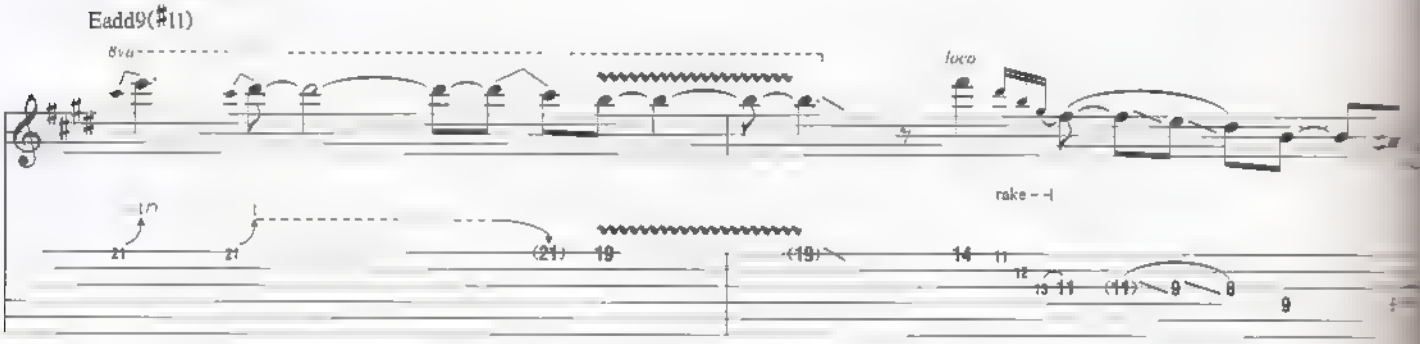


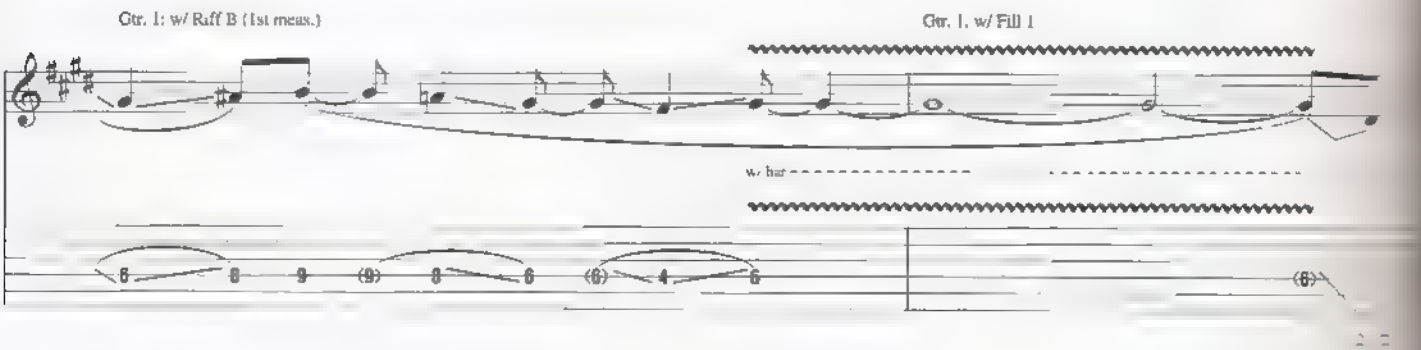






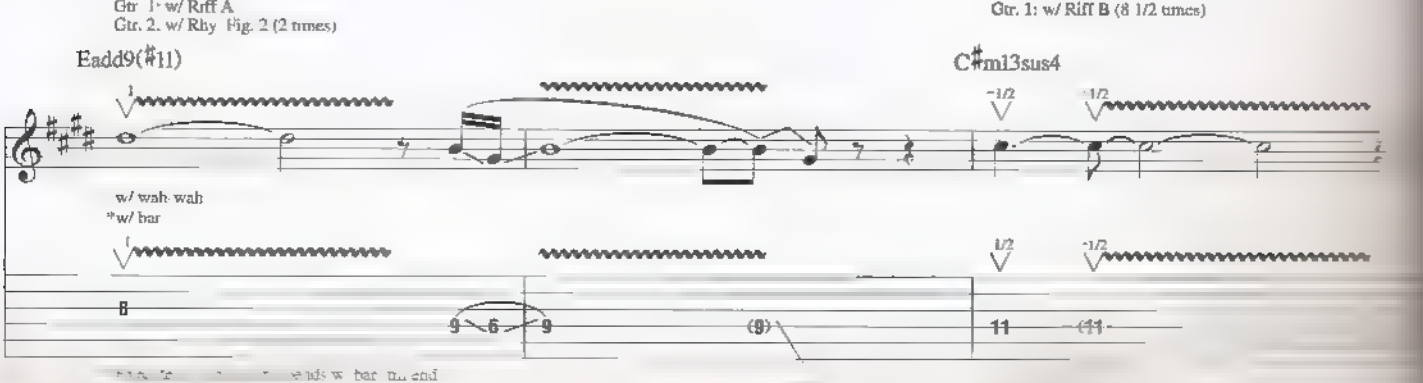
Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

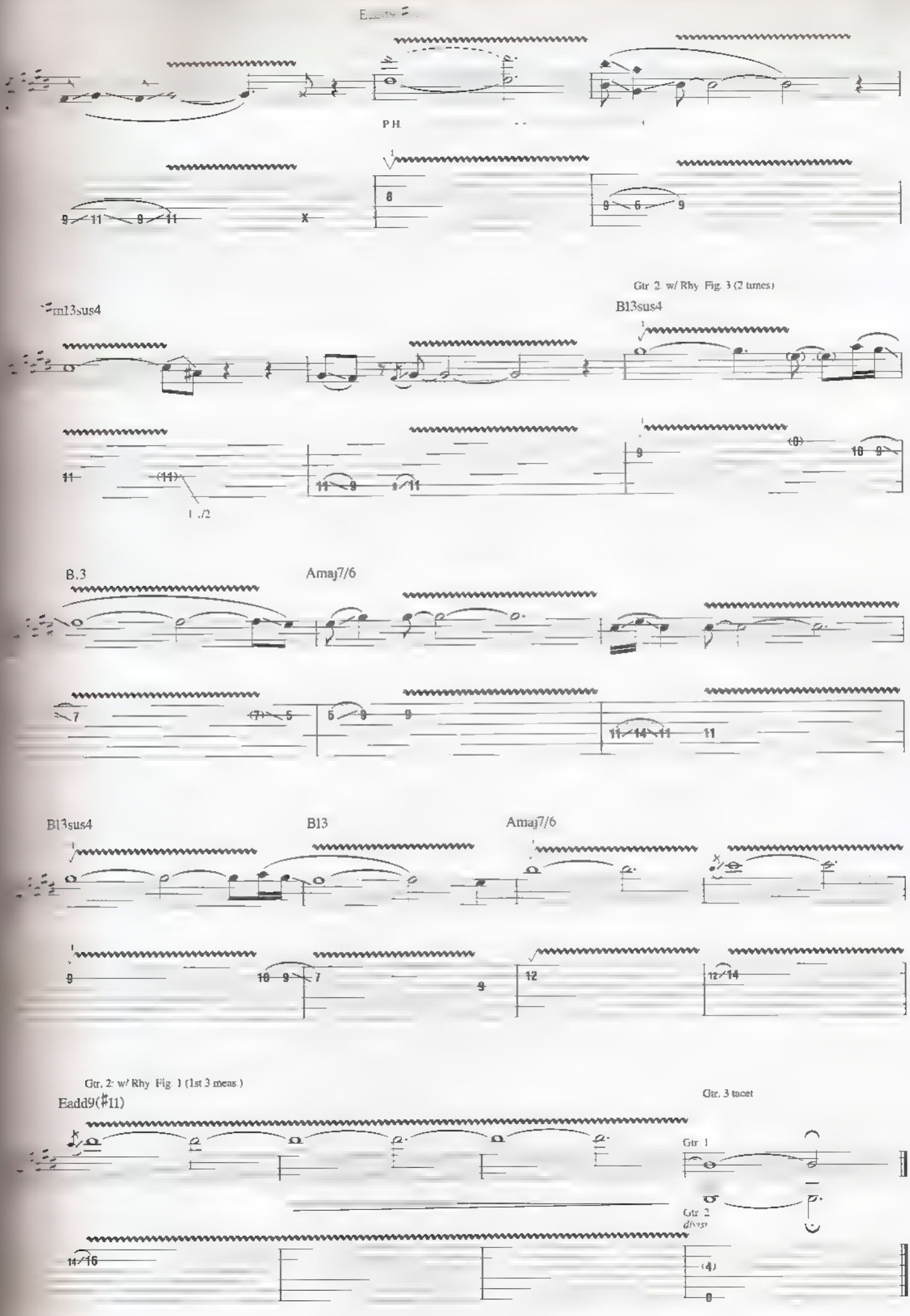




E

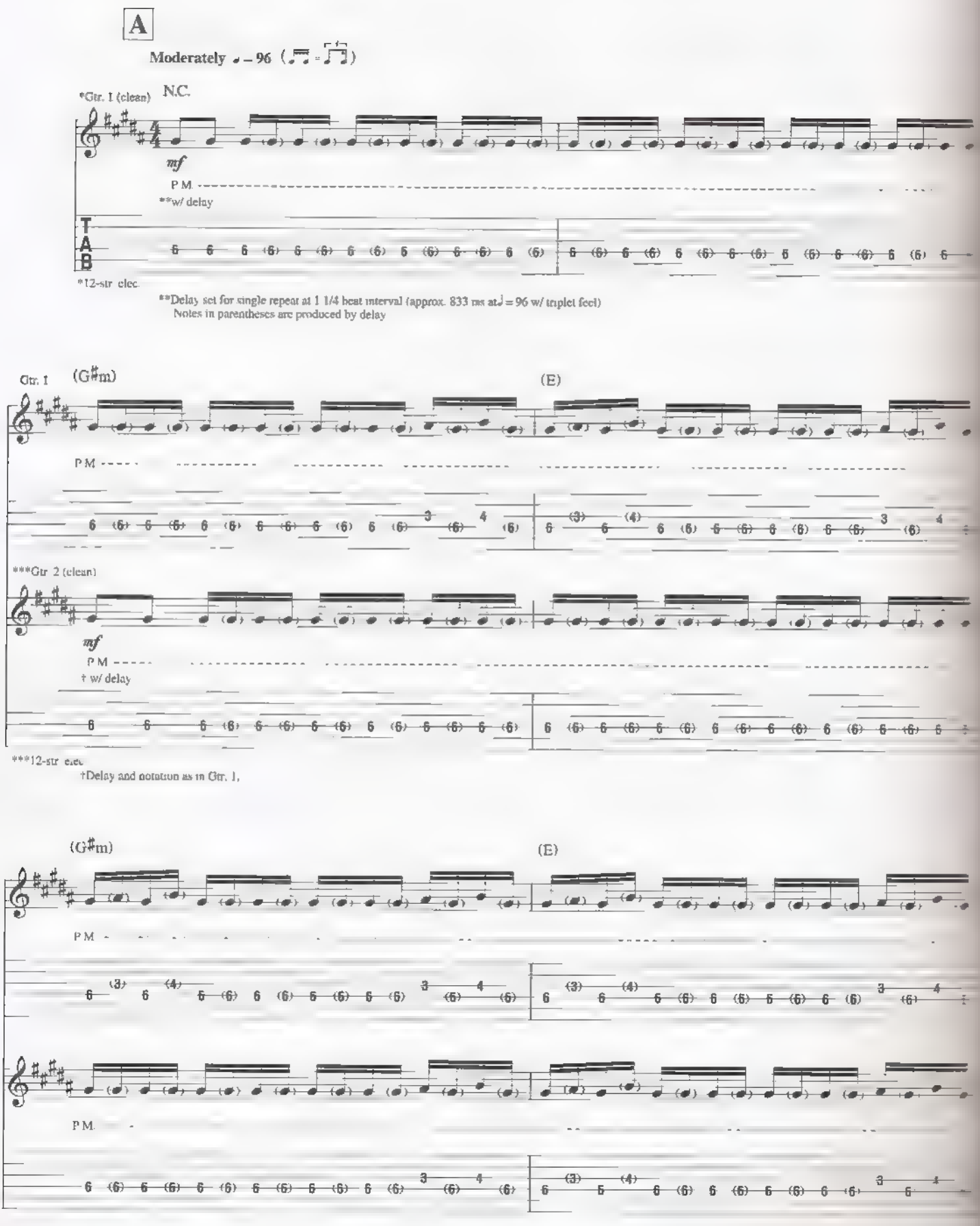
Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 2 (2 times)




P.H.
Gtr. 2: w/ Rhy. Fig. 3 (2 times)
m13sus4
B13sus4
B.3
Amaj7/6
B13sus4
B13
Amaj7/6
Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)
Eadd9(♯11)
Gtr. 3 tacet
Gtr. 1
Gtr. 2
div.

MADE OF TEARS

By Joe Sa[illegible]



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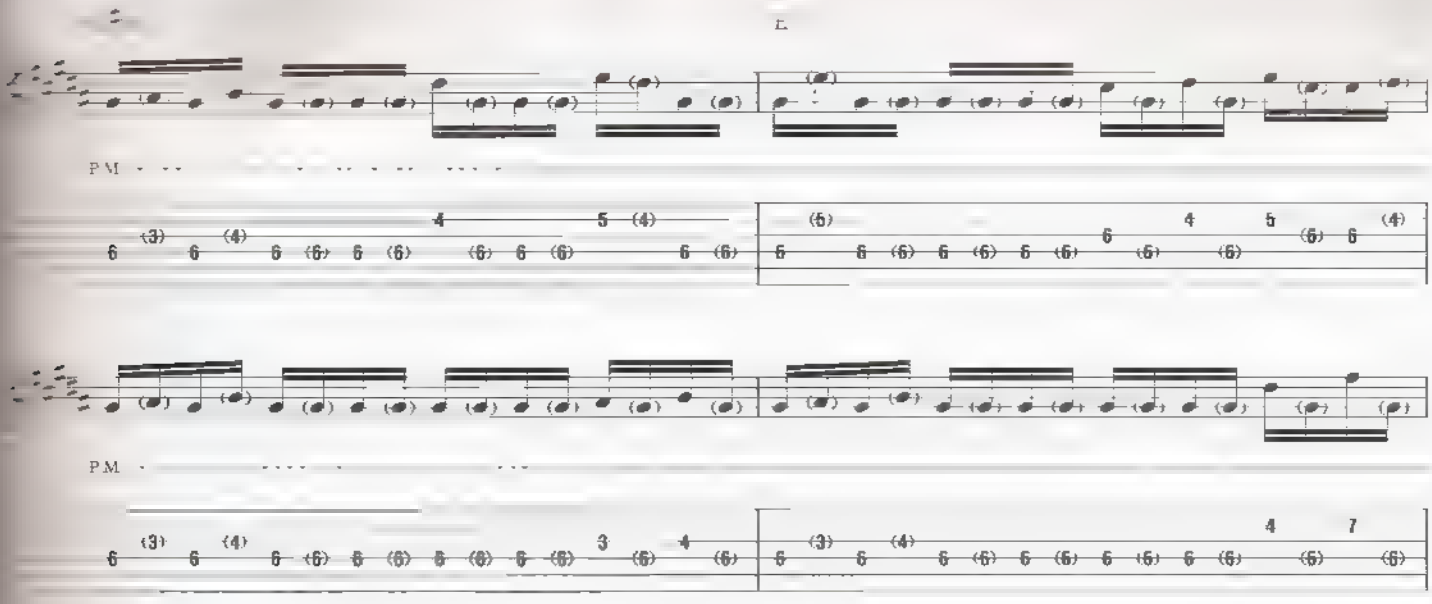
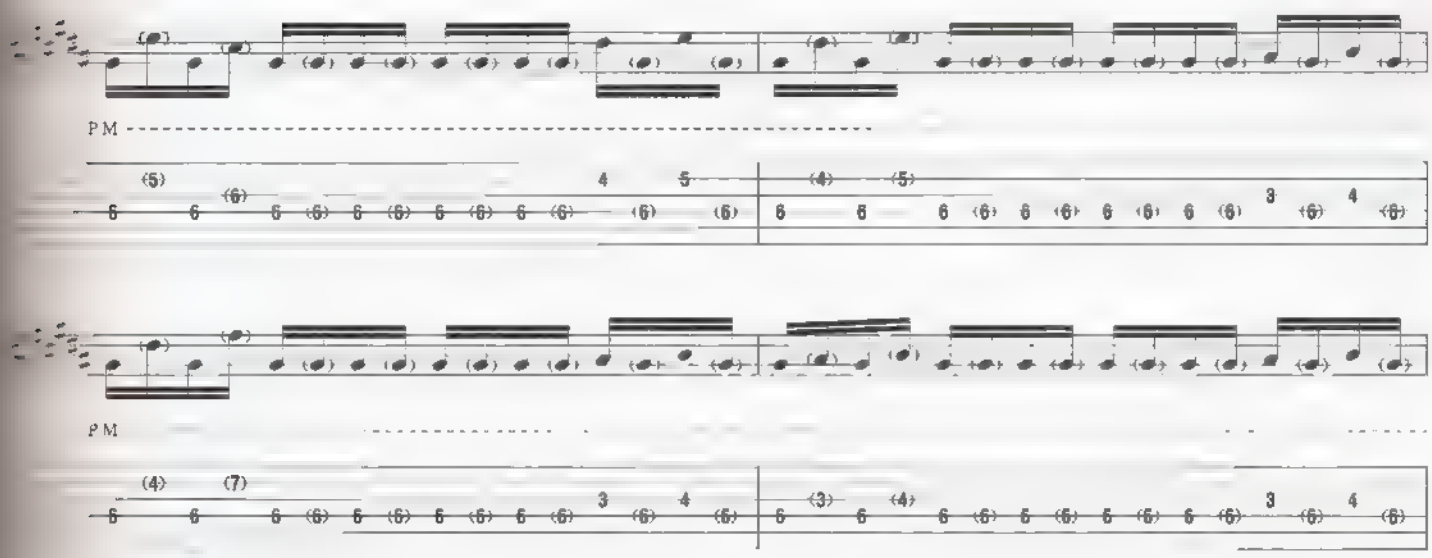
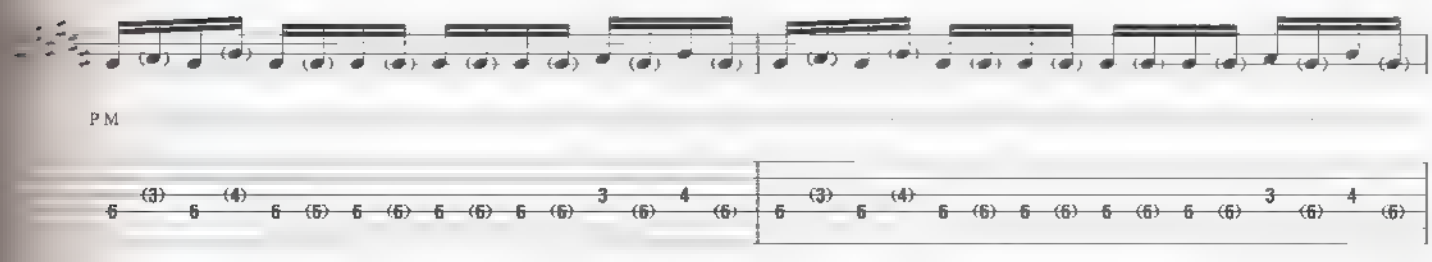


G♯m)

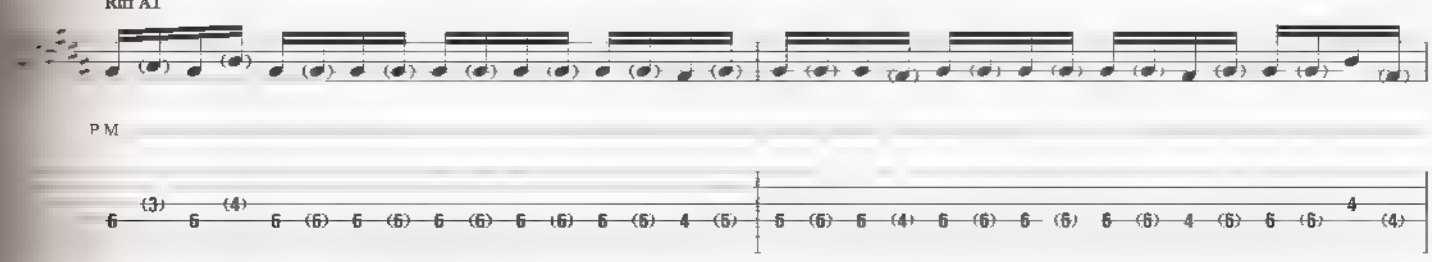


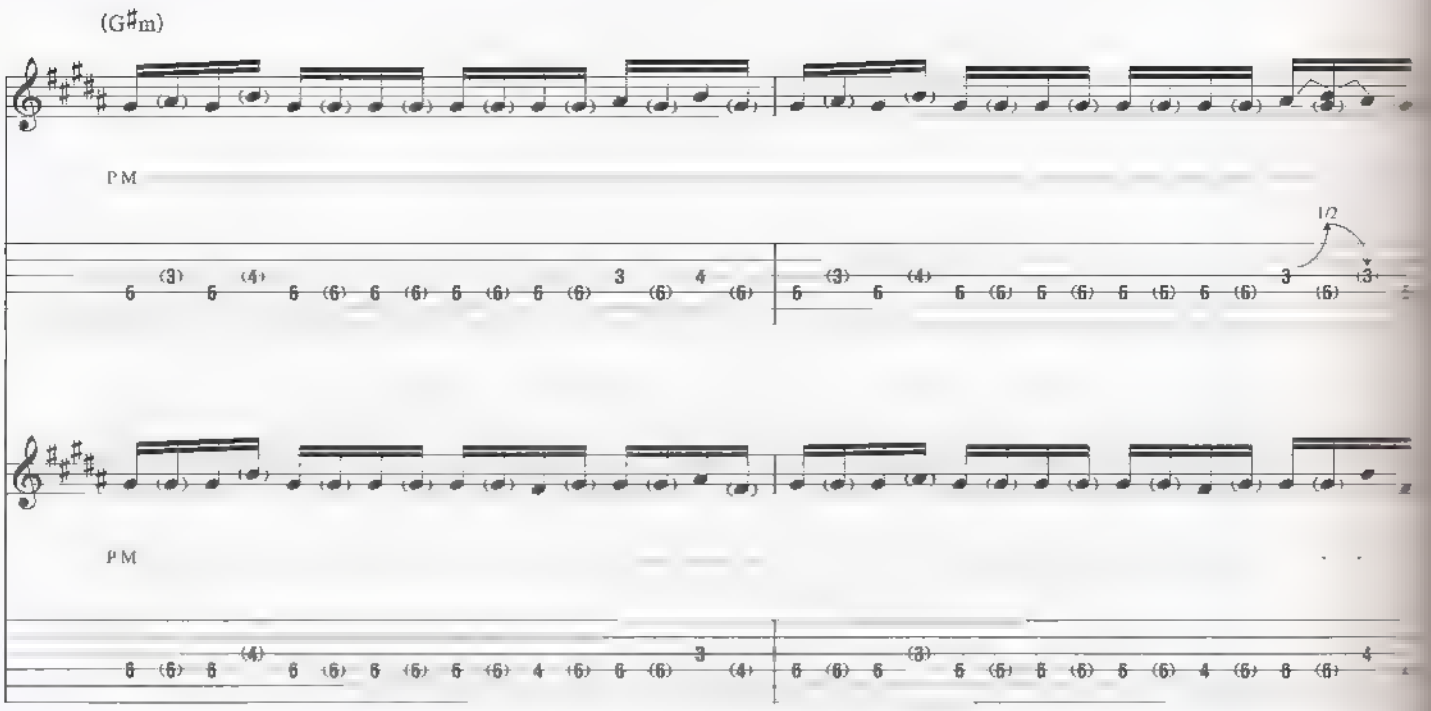
(E)

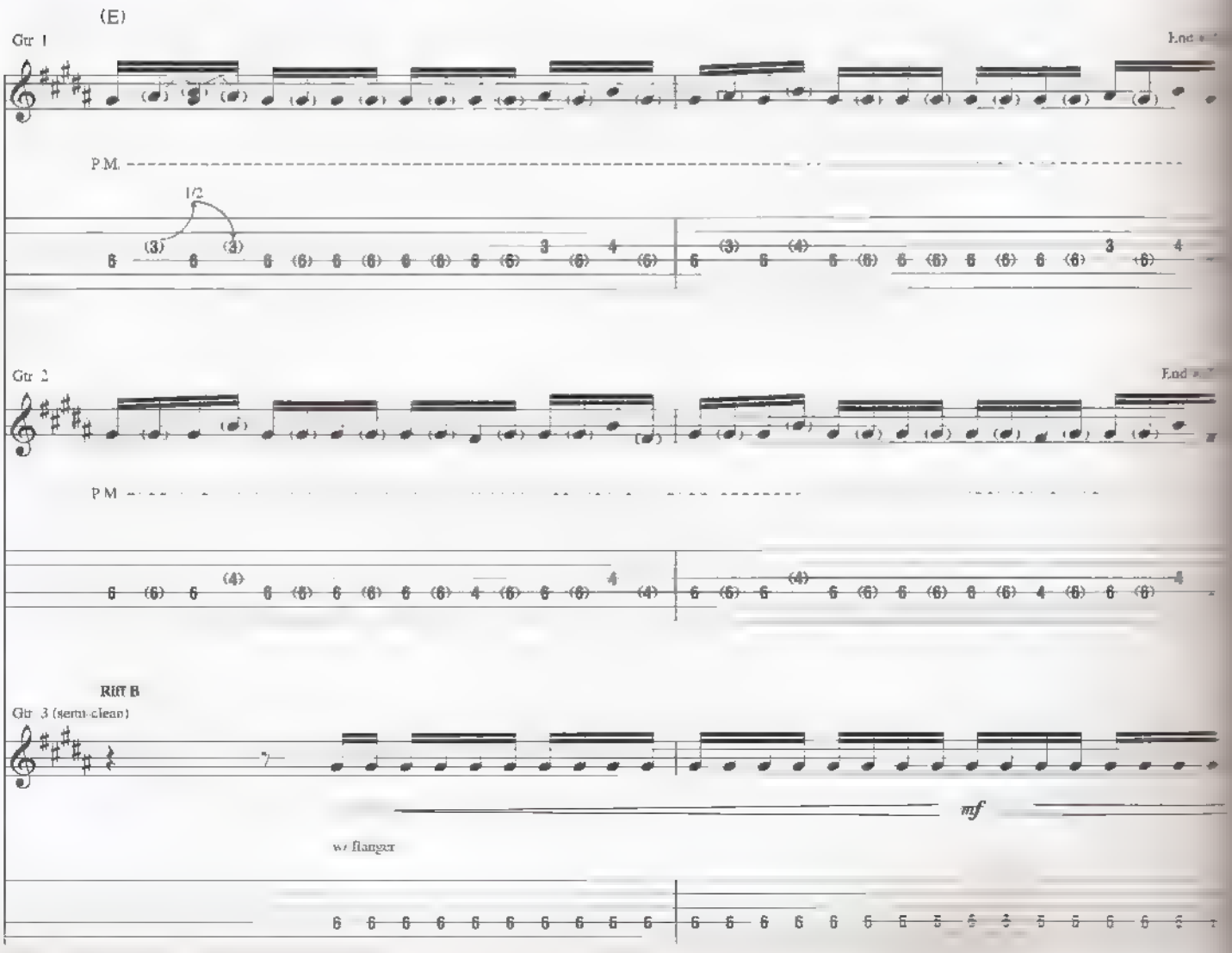
Riff A

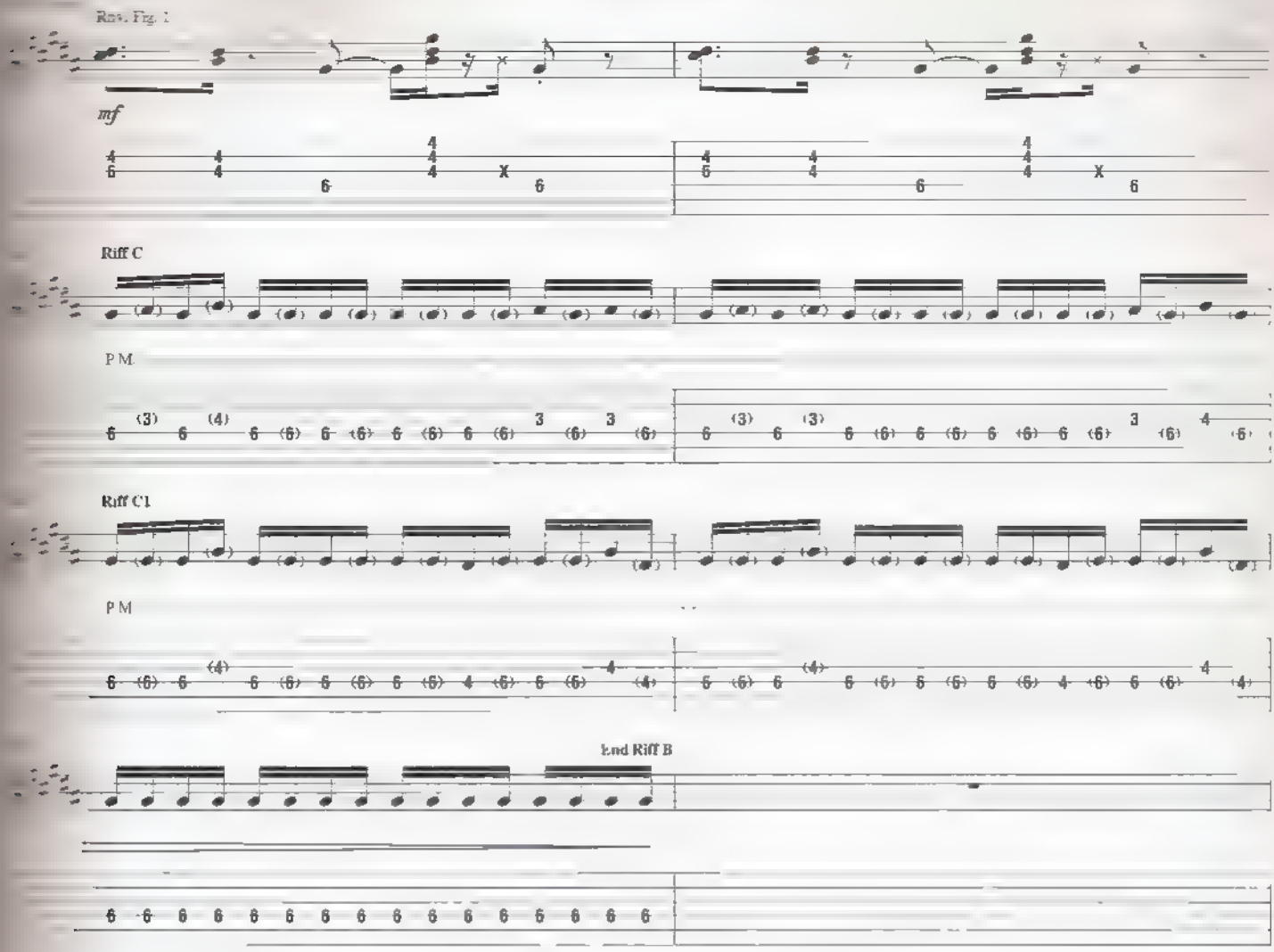


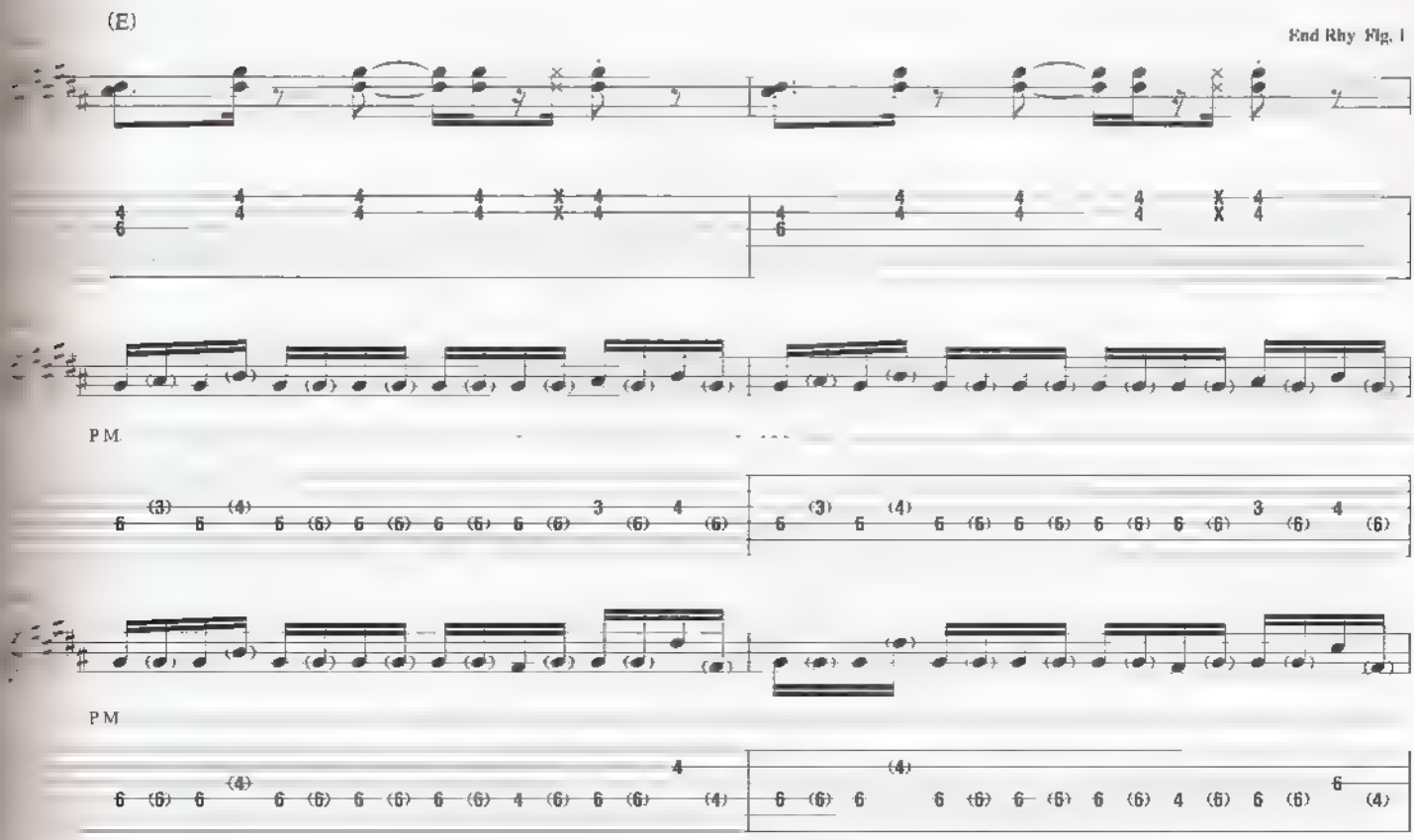
Riff A1

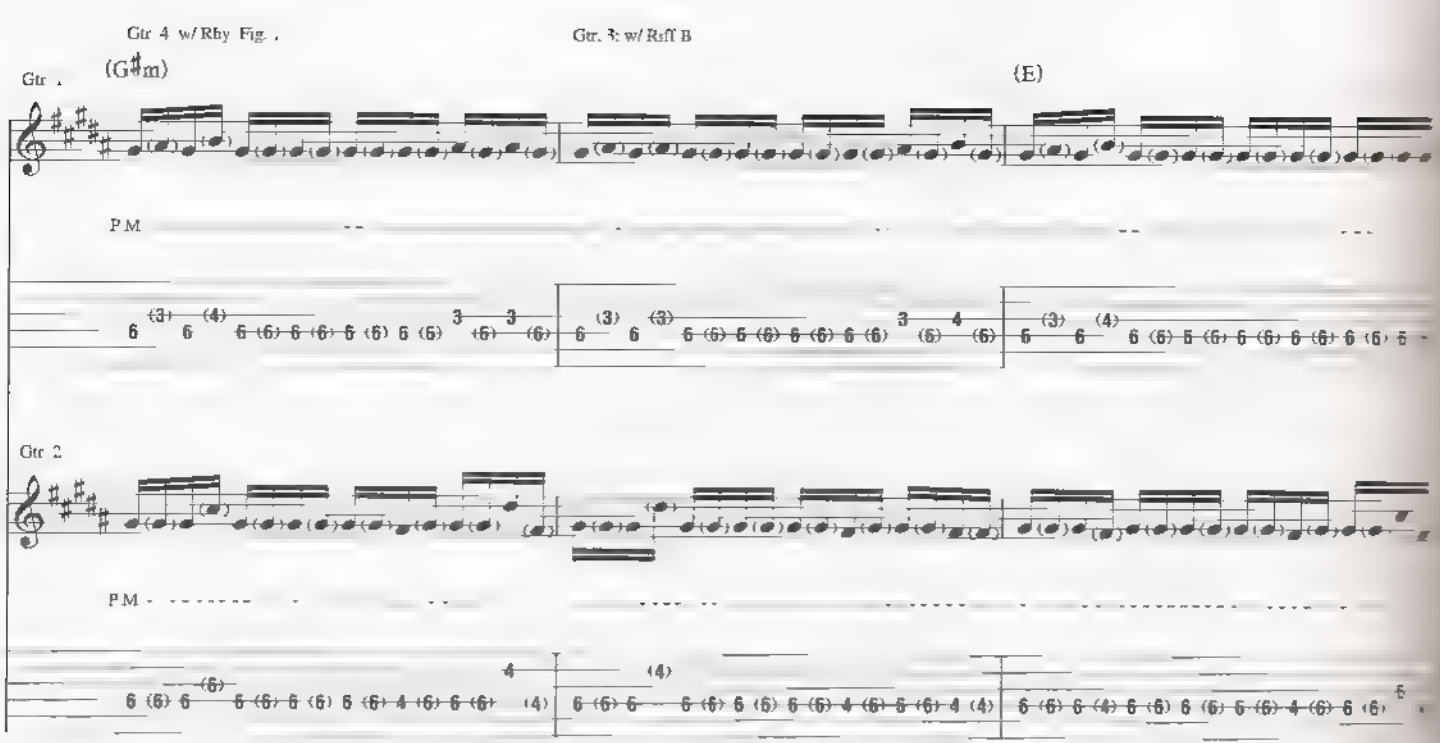


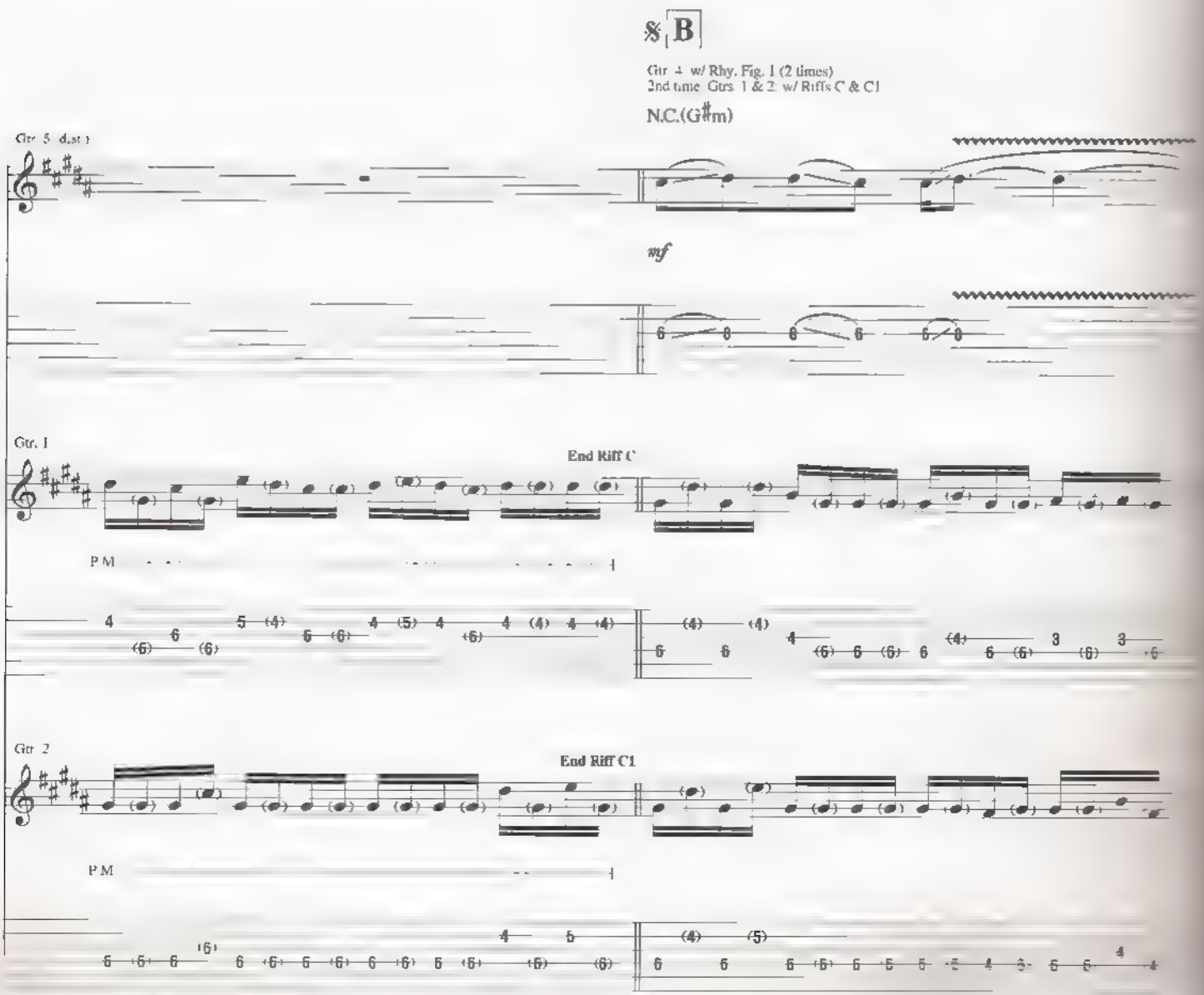

(G♯m)
P.M.
1/2
P.M.

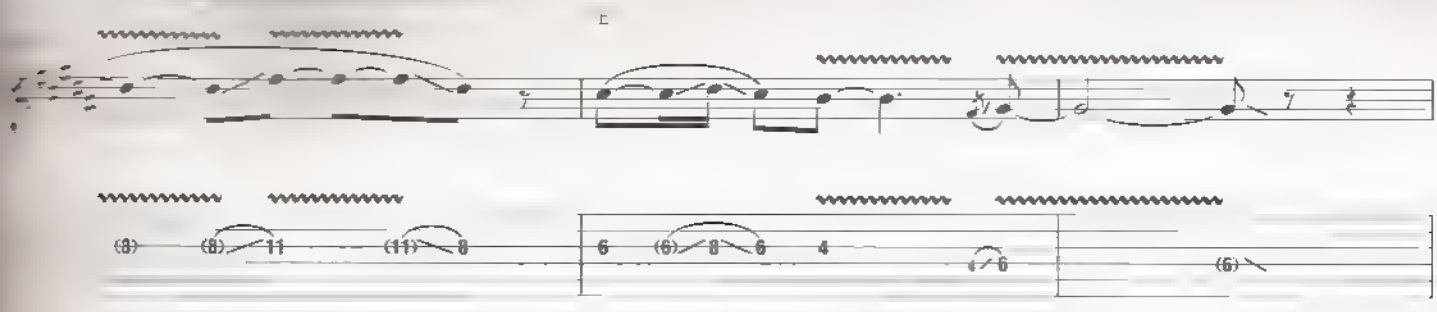

(E)
Gtr 1
End
P.M.
1/2
Gtr 2
End
P.M.
Riff B
Gtr 3 (semi-clean)
mf
w/ flanger

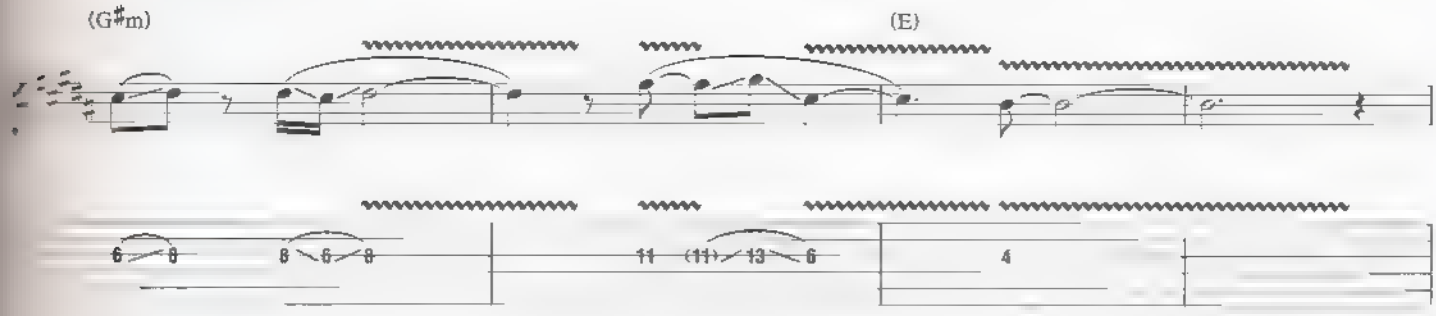

Rhy. Fig. 1
mf
Riff C
P.M.
Riff C1
P.M.
End Riff B

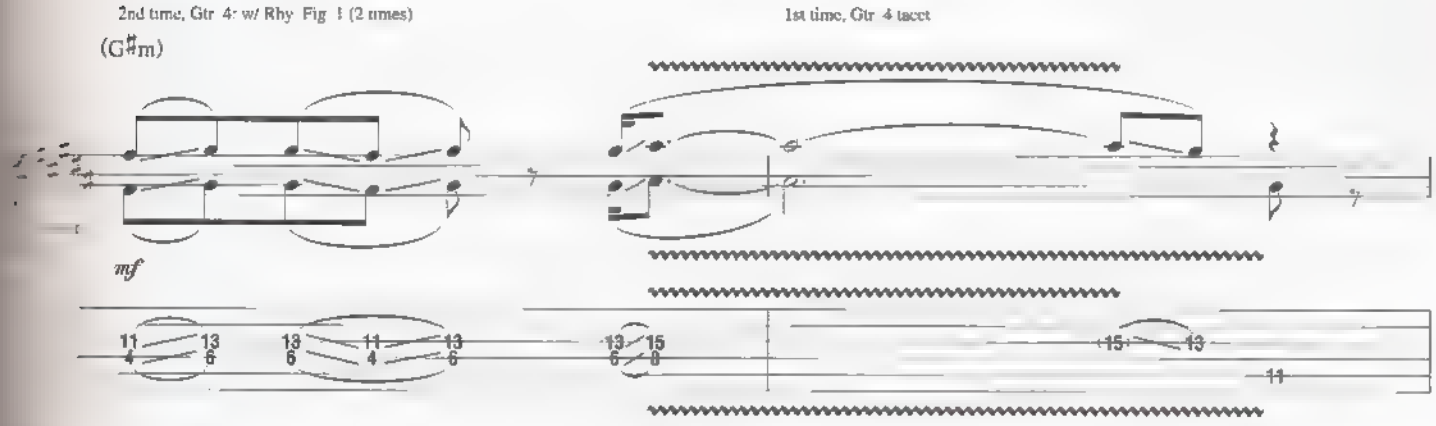

(E)
End Rhy. Fig. 1
P.M.
P.M.

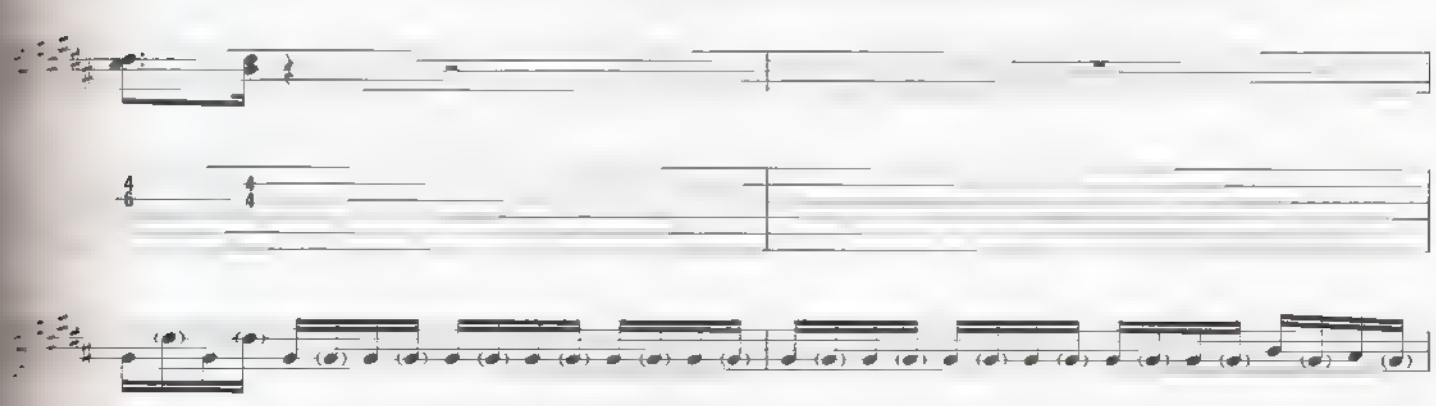

Gtr 4 w/ Rhy Fig. 1
Gtr. 3: w/ Riff B
Gtr. 1
(G♯m)
(E)
P.M.
Gtr. 2
P.M.

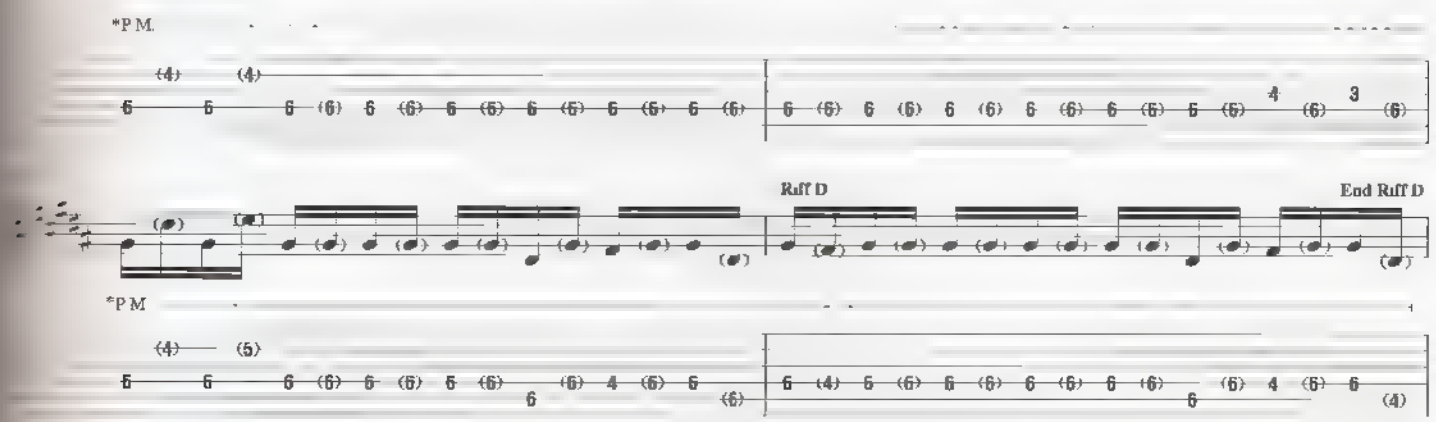

B
Gtr 4 w/ Rhy. Fig. 1 (2 times)
2nd time Gtrs. 1 & 2: w/ Riffs C & C1
N.C.(G♯m)
Gtr. 5 (dist.)
mf
Gtr. 1
End Riff C
P.M.
Gtr. 2
End Riff C1
P.M.







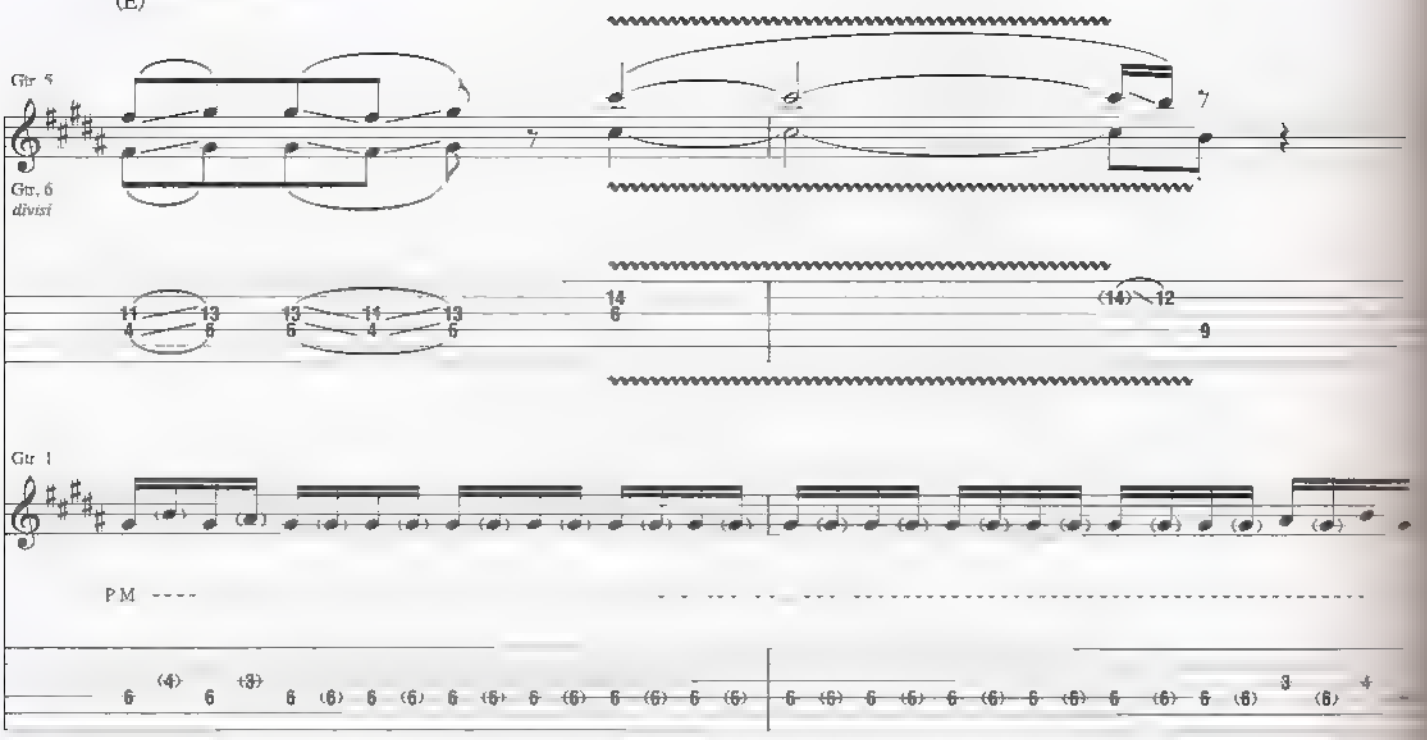




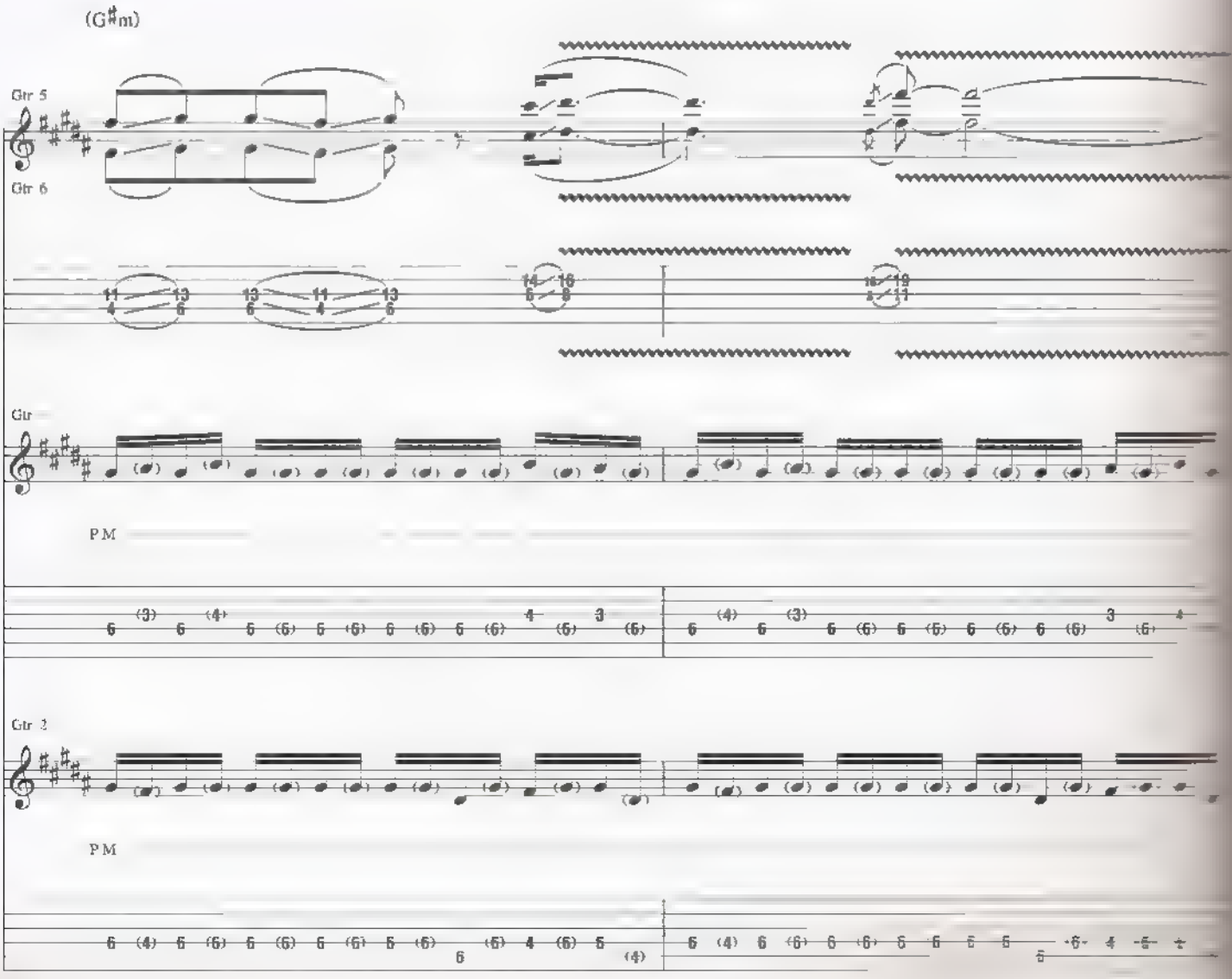
*2nd time, Gtrs. 1 & 2 w/o P.M. (next 7 meas.).

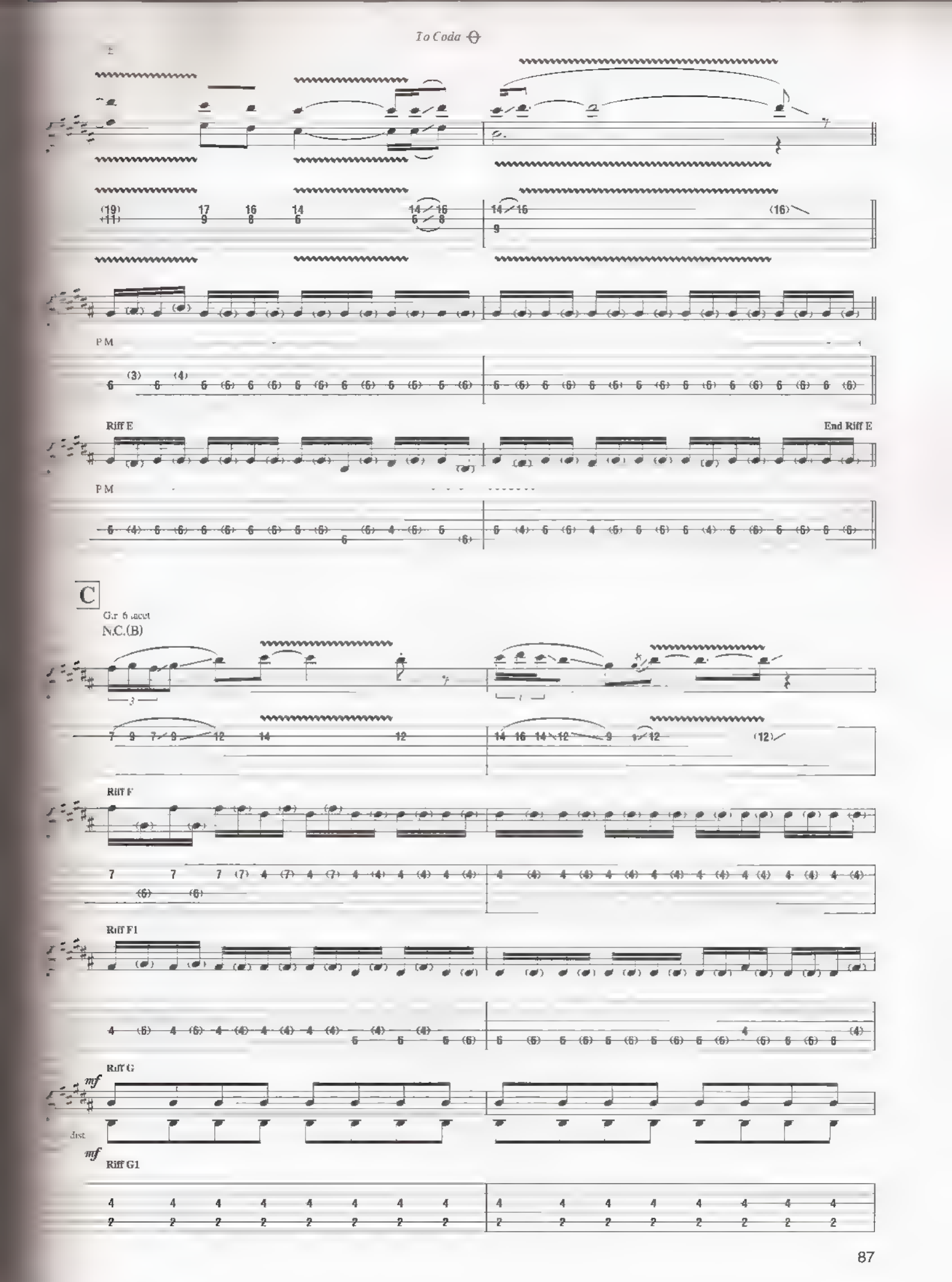
Gtr 2: w/ Riff D (2 times)

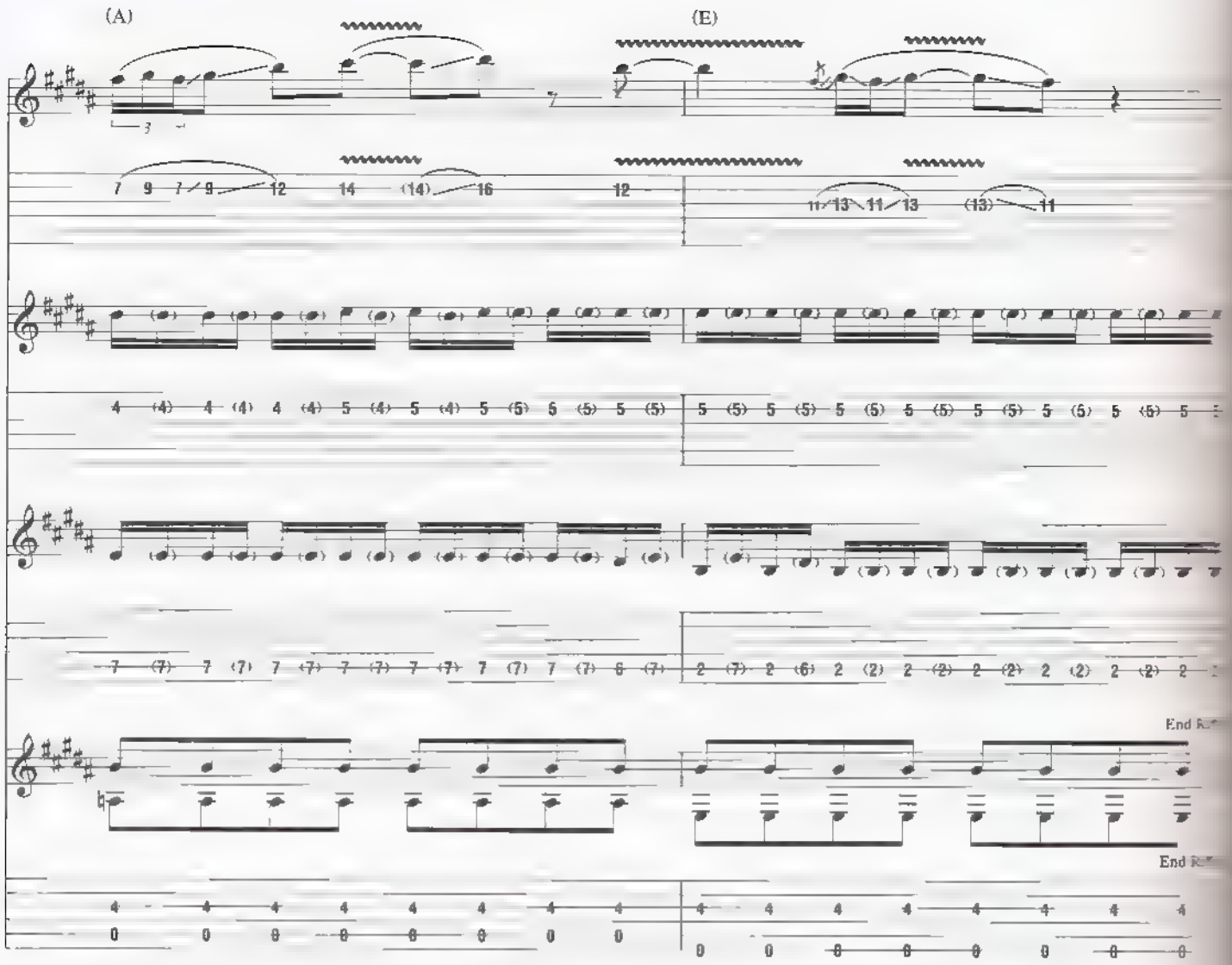
(E)



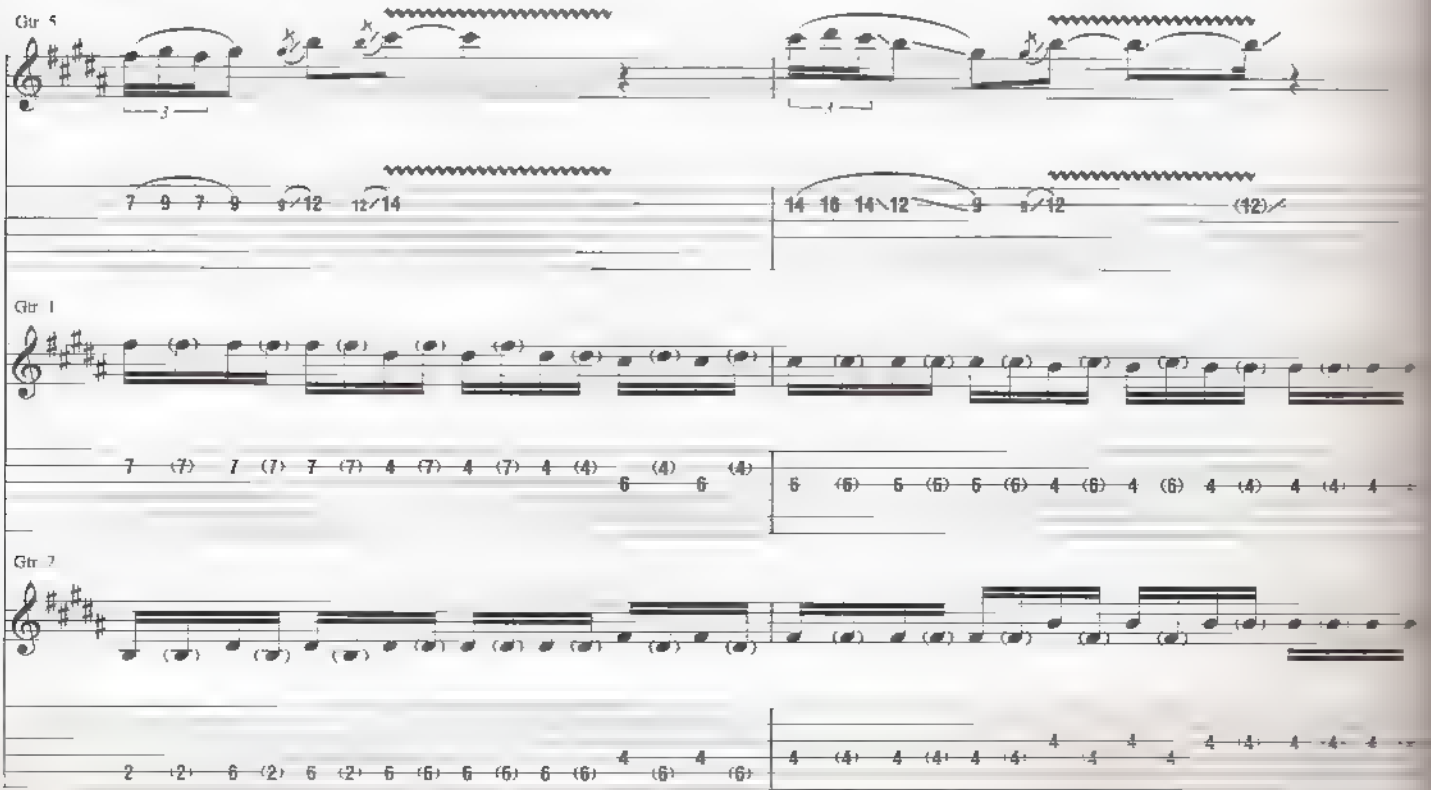
(G♯m)




To Coda
P.M.
Riff E
End Riff E
P.M.
C
Gtr 6 tacet
N.C.(B)
Riff F
Riff F1
Riff G
mf
dist
mf
Riff G1



Gtrs. 7 & 8 w/ Riffs G & G1



End Riff F

End Riff F1

D

Gtr. 4 w/ Rhy. Fig. 1 (2 times)

N.C.(G♯m)

Rhy. Fig. 2

mf

Riff H

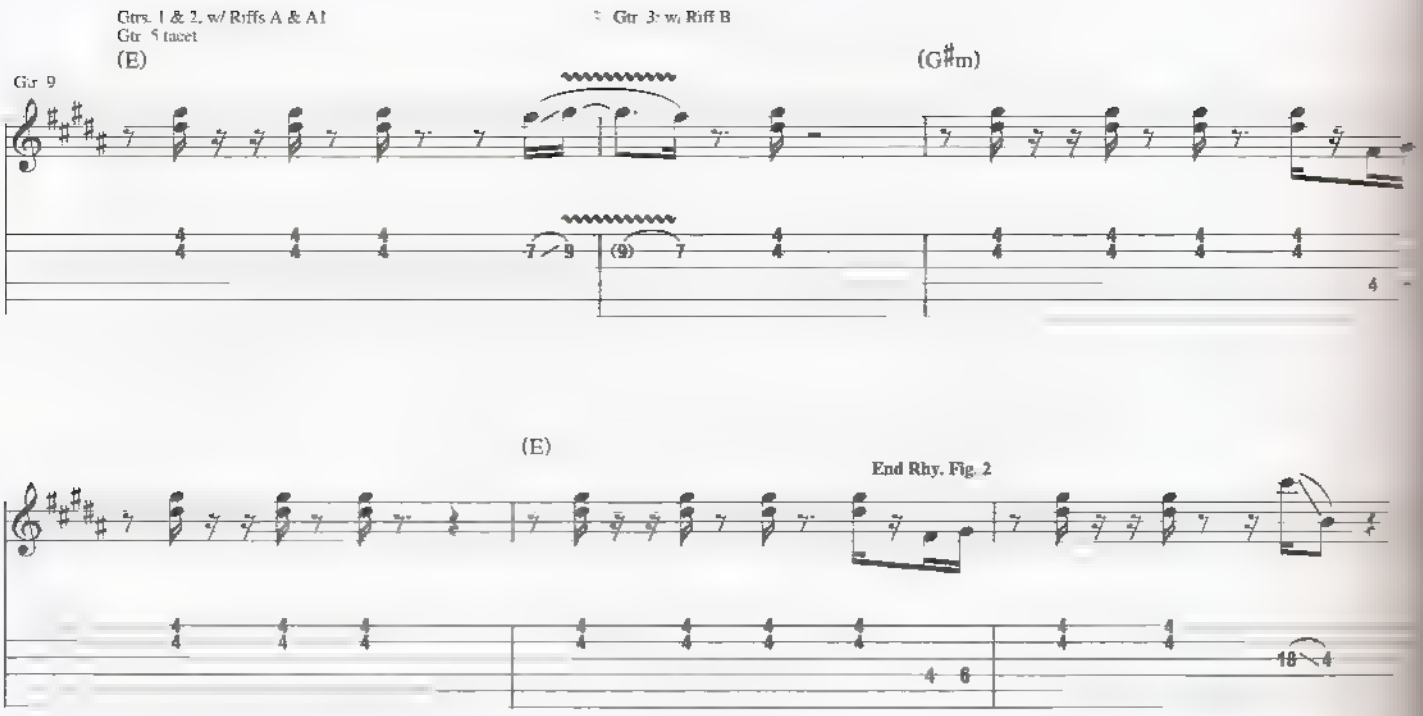
End Riff H

P.M.

Riff H1

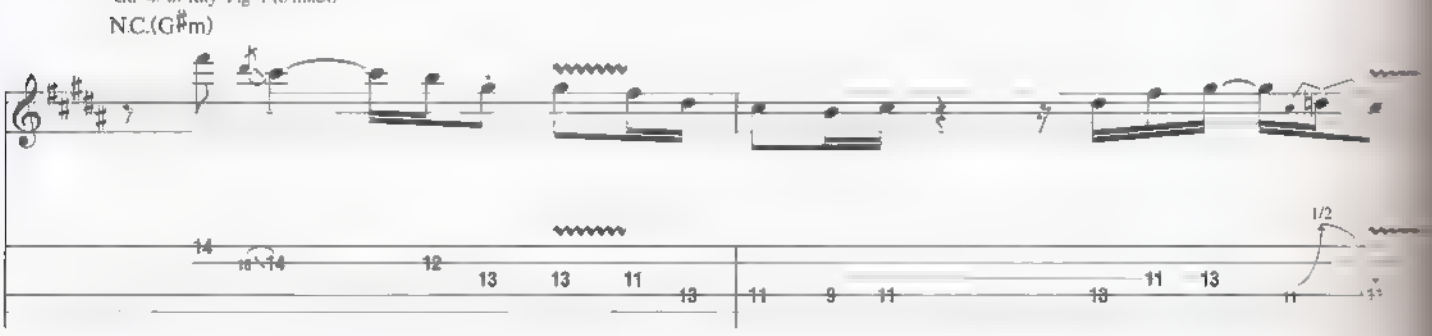
End Riff H1

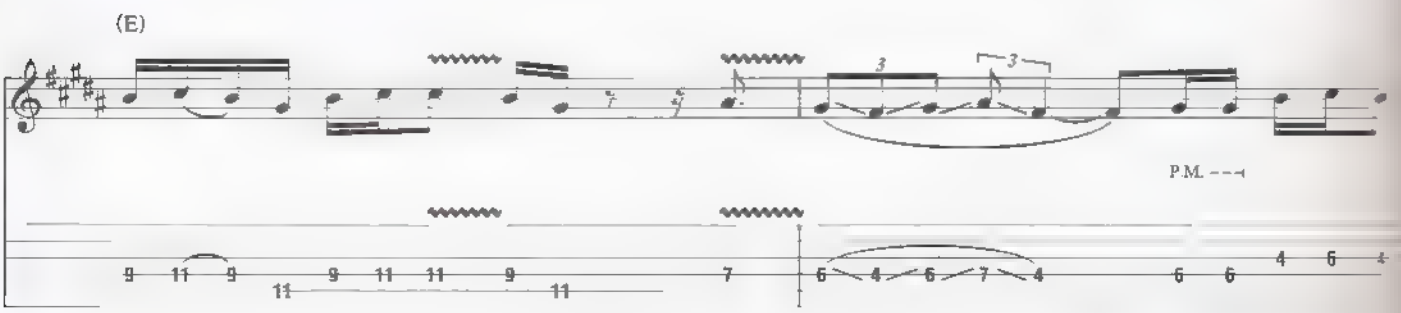
P.M.

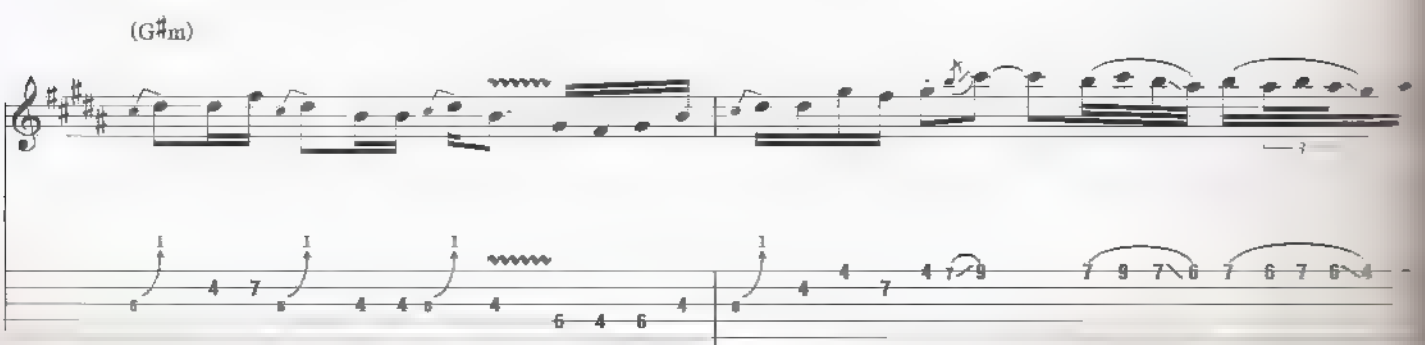

Gtrs. 1 & 2, w/ Riffs A & A1
Gtr. 5 tacet
Gtr. 3: w/ Riff B
(E)
(G♯m)
Gtr. 9
End Rhy. Fig. 2

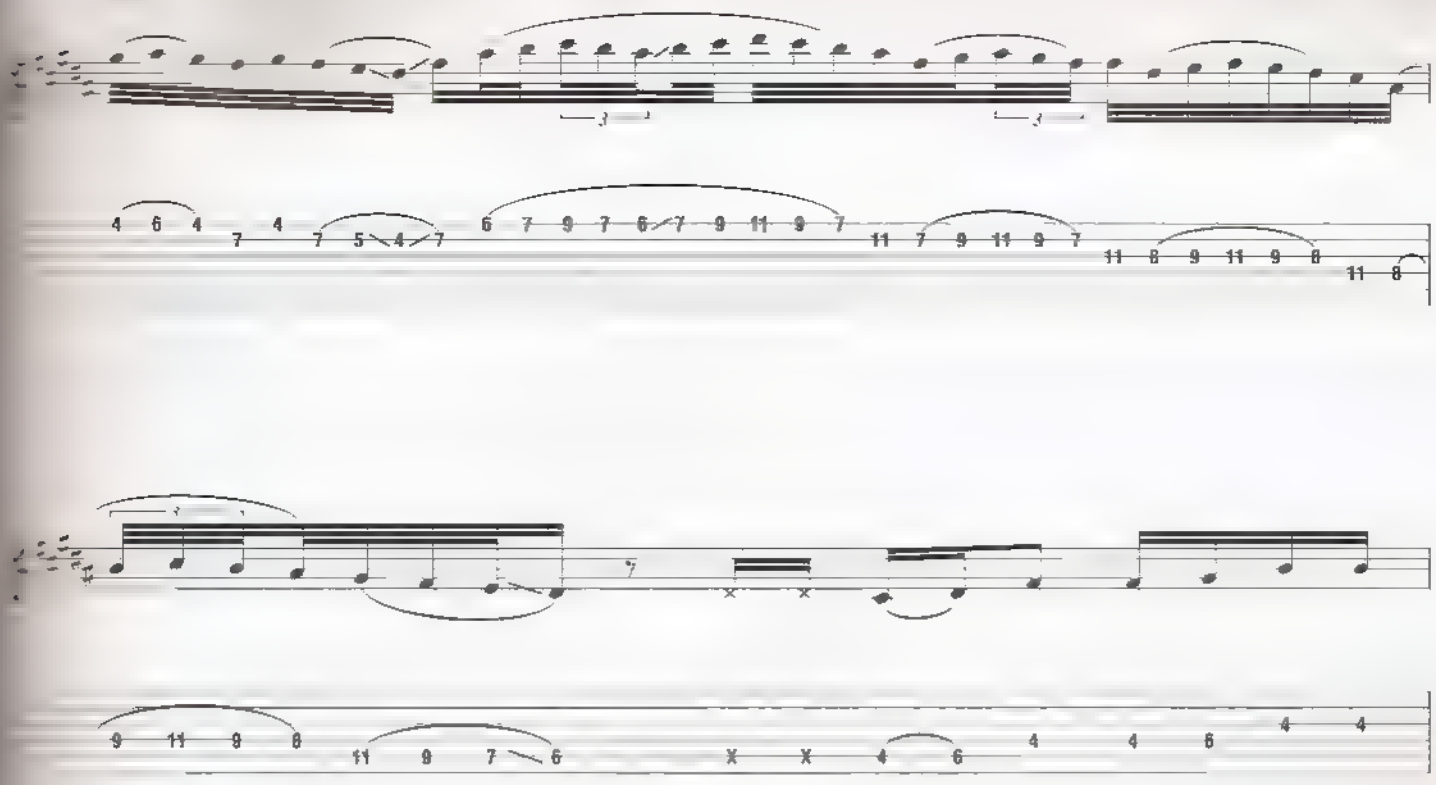
(E)

E

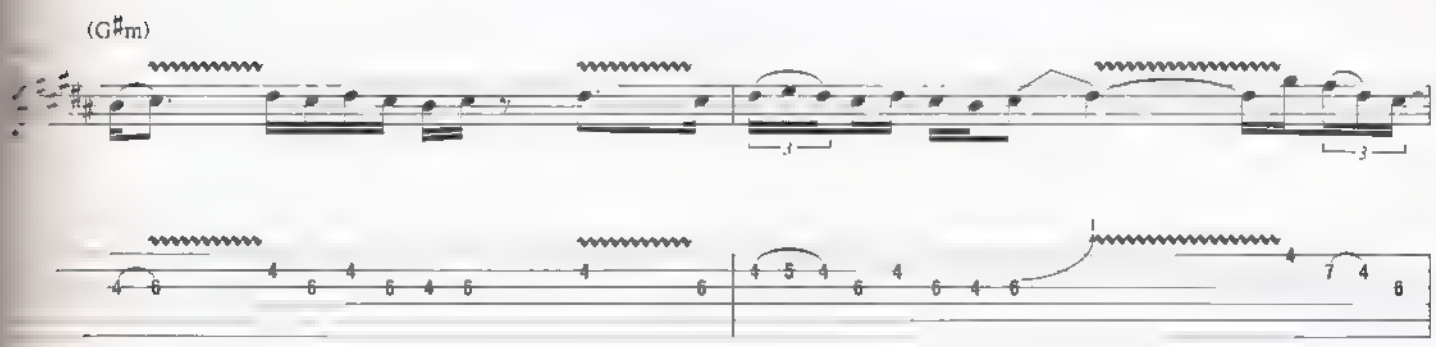

Gtrs. 1 & 2, w/ Riffs C & C1
Gtr. 4: w/ Rhy. Fig. 1 (6 times)
N.C.(G♯m)
1/2

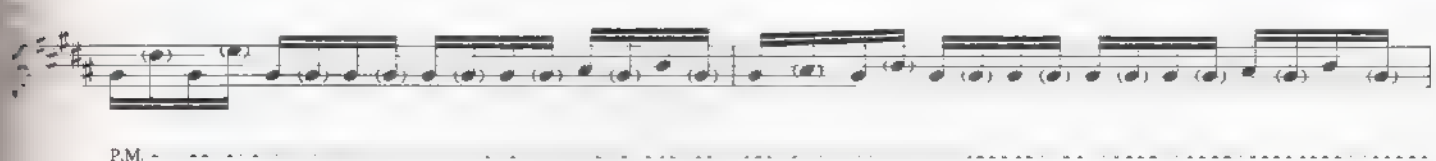

(E)
P.M.


(G♯m)

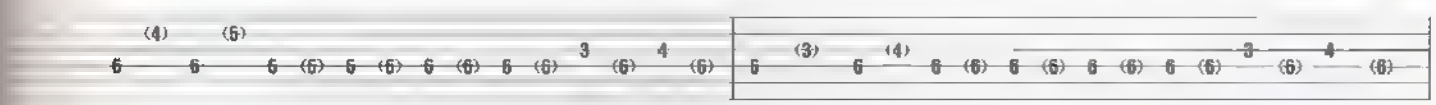


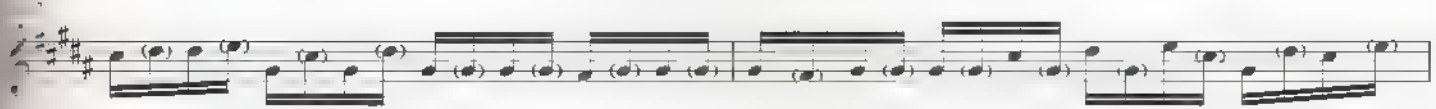
(G♯m)



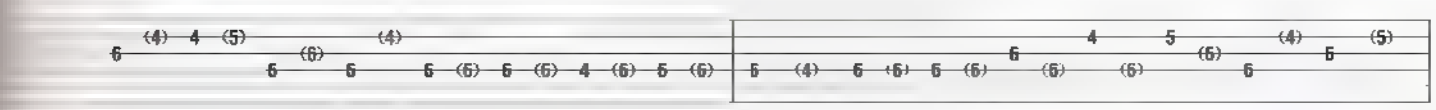


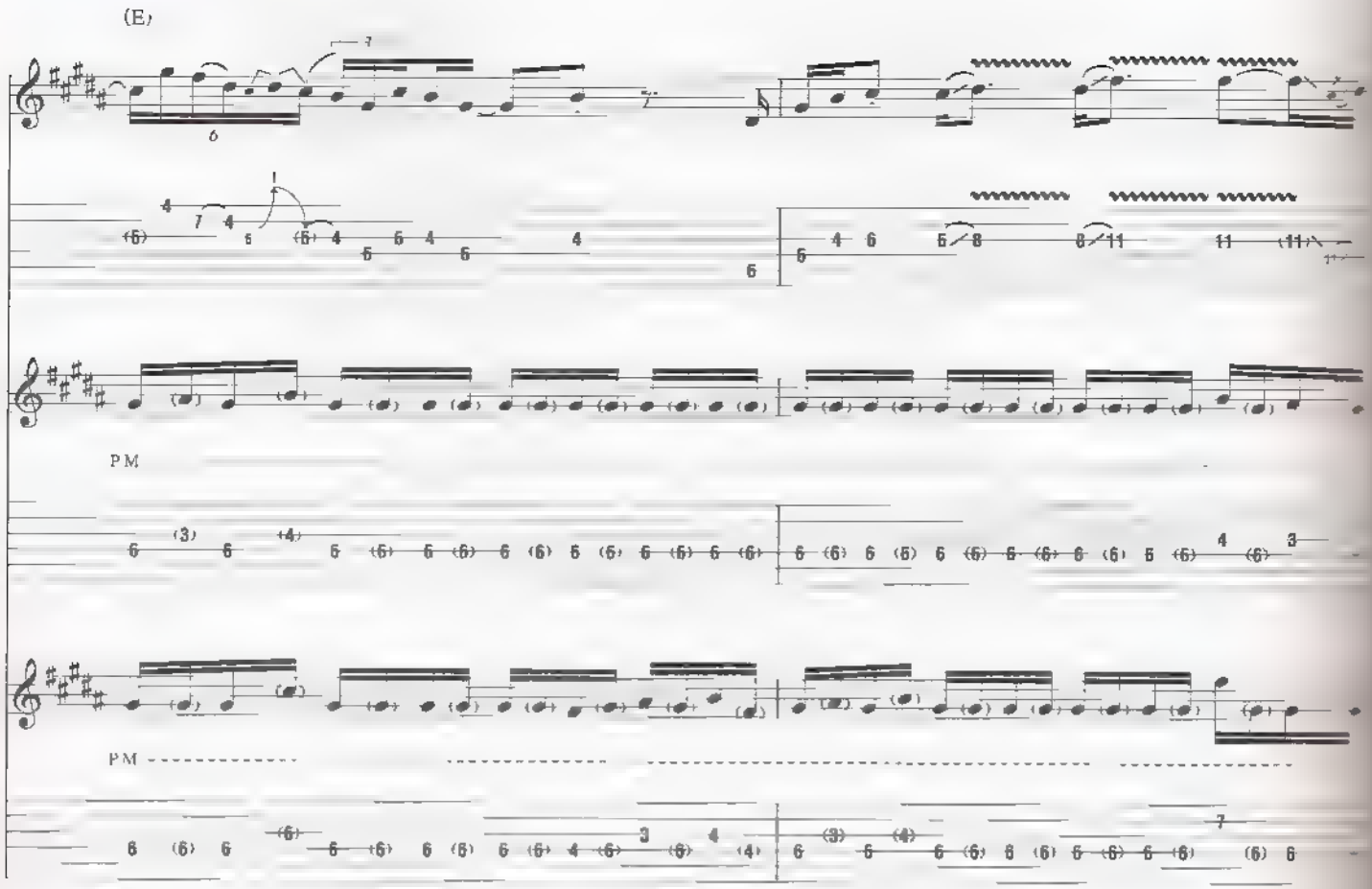
P.M.

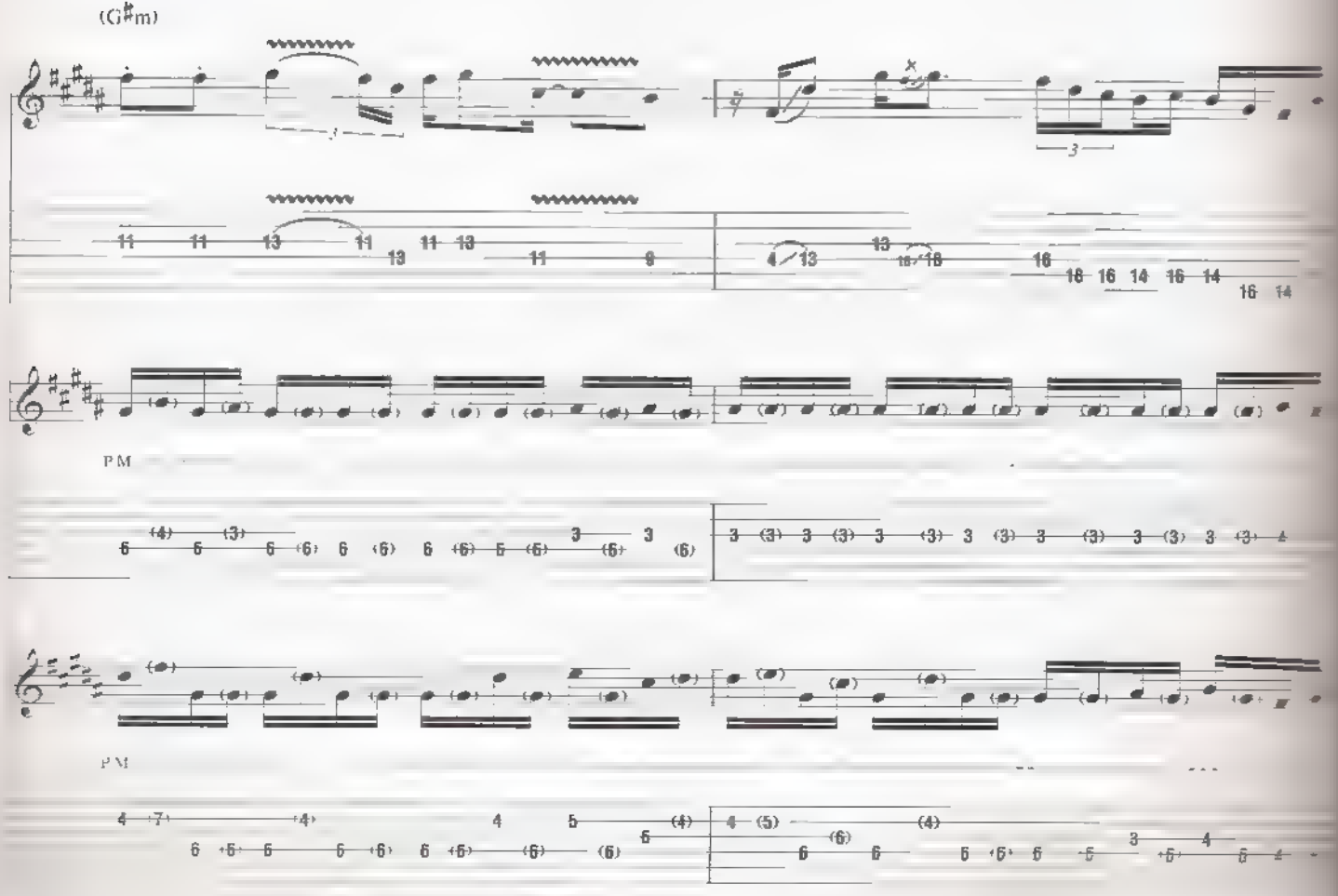


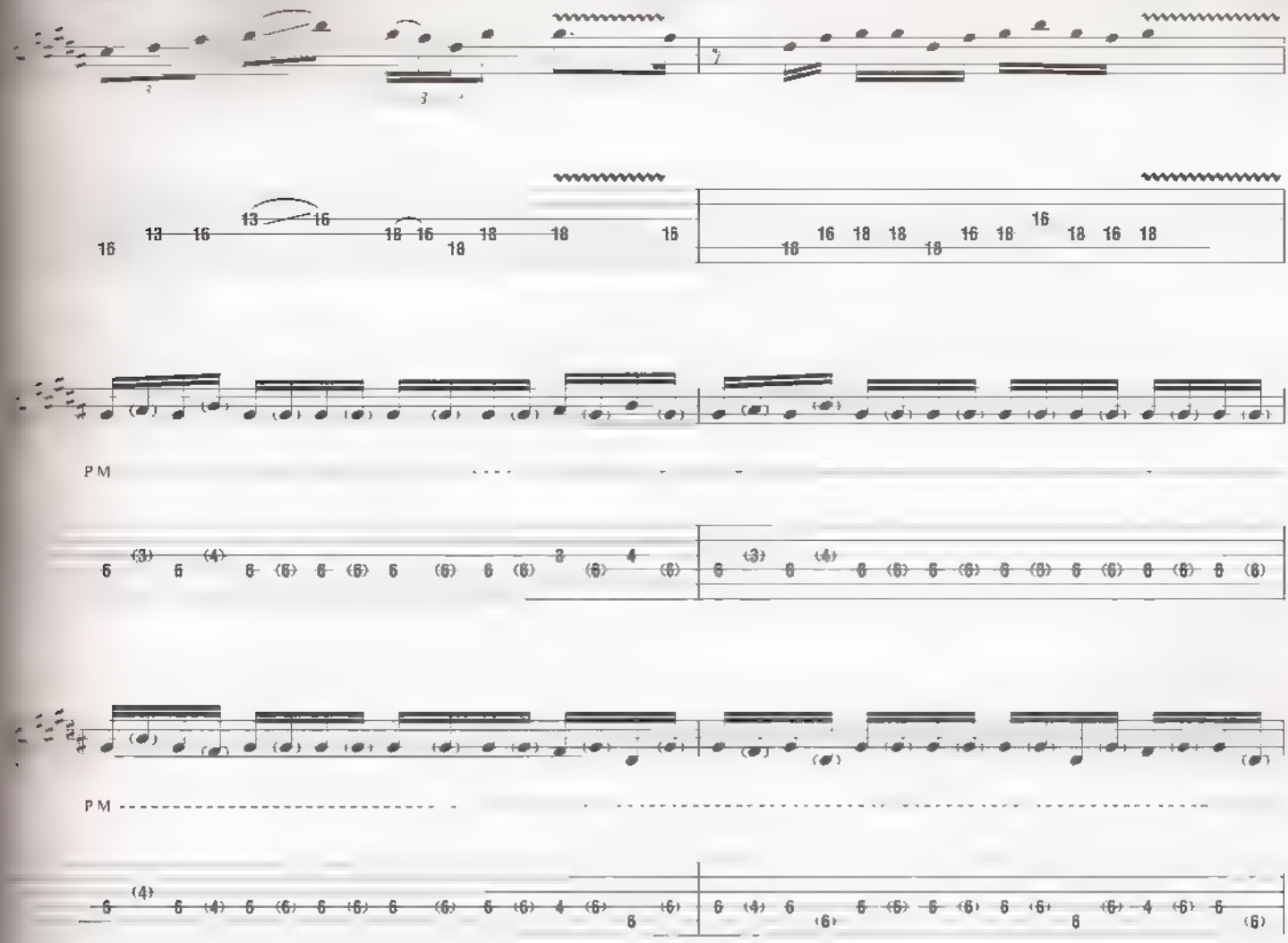


P.M.



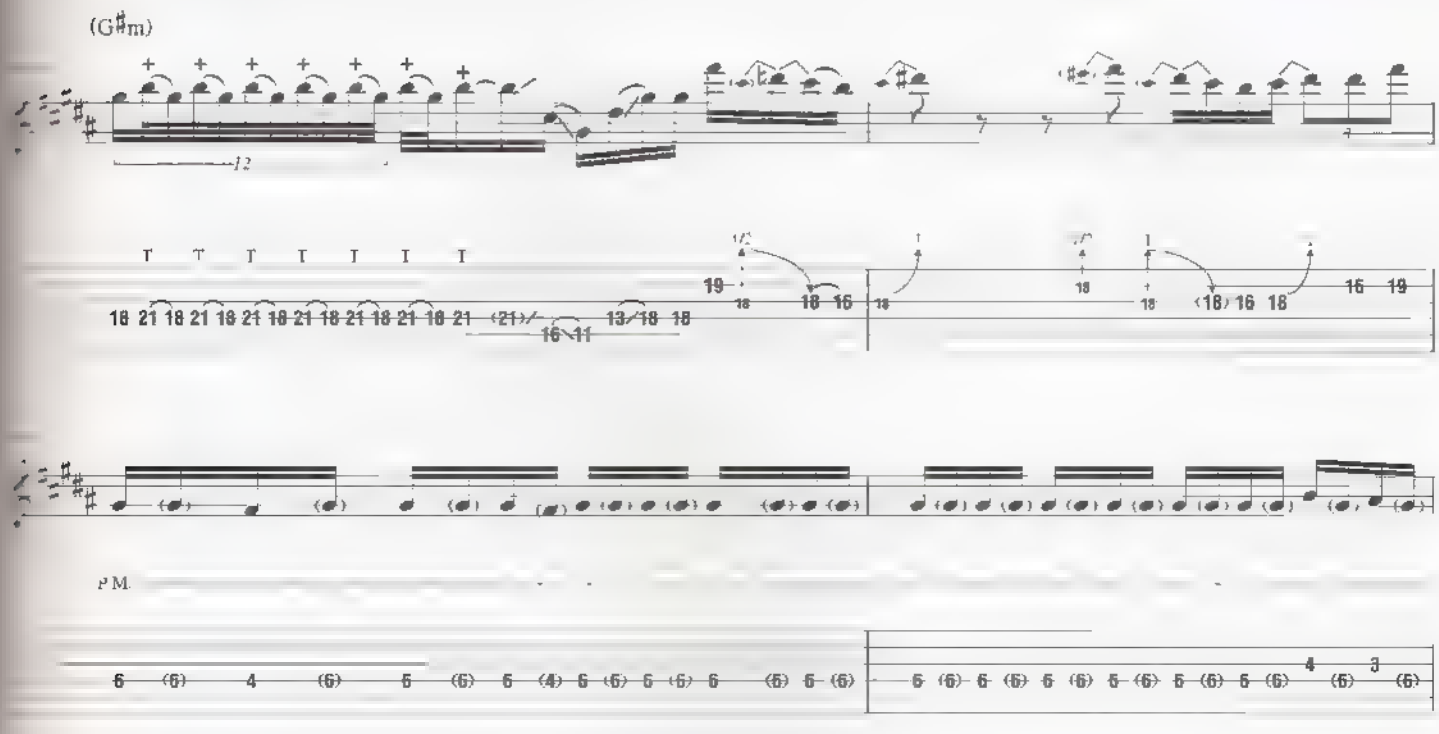

(E)
PM
PM

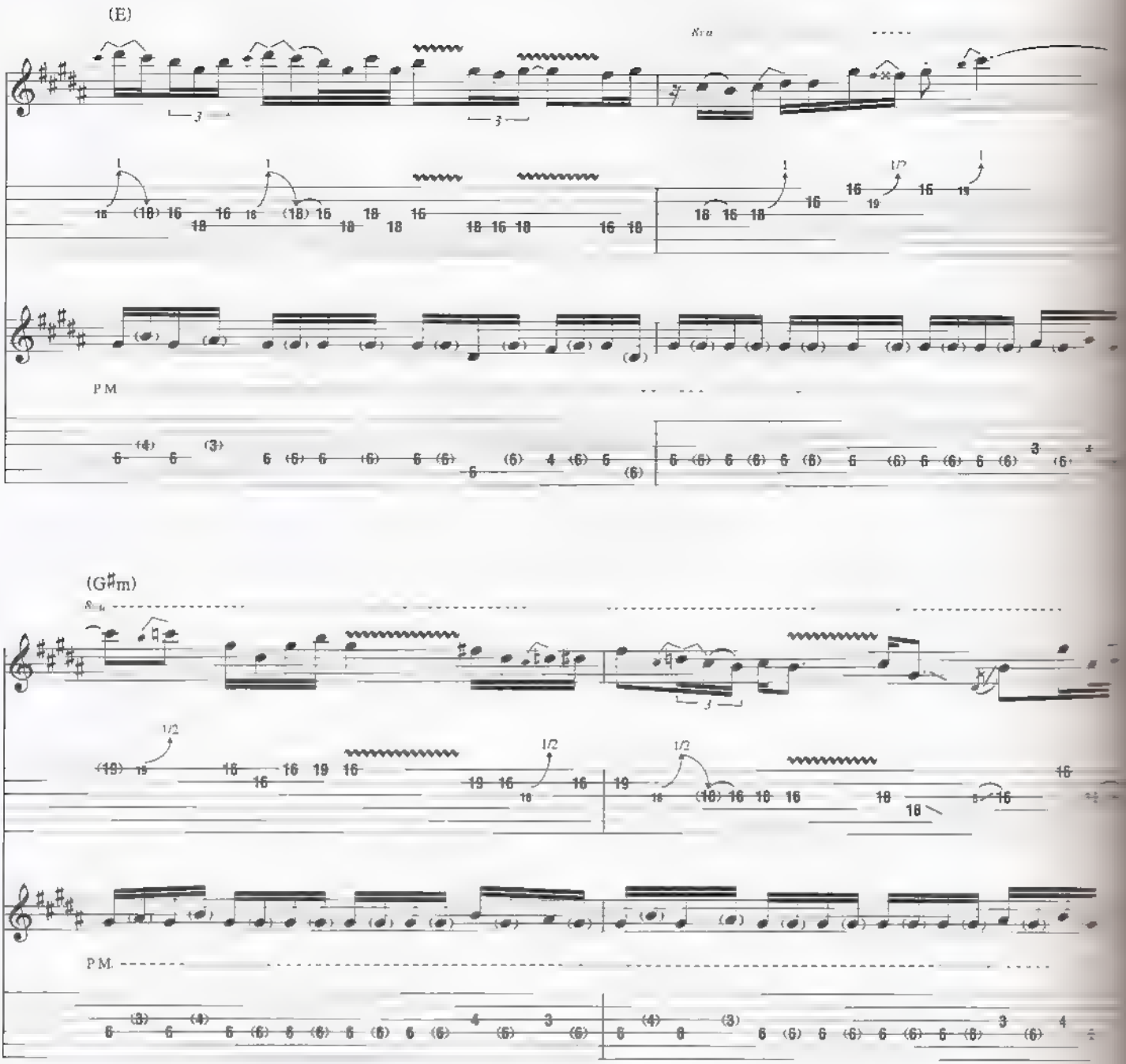

(G♯m)
PM
PM



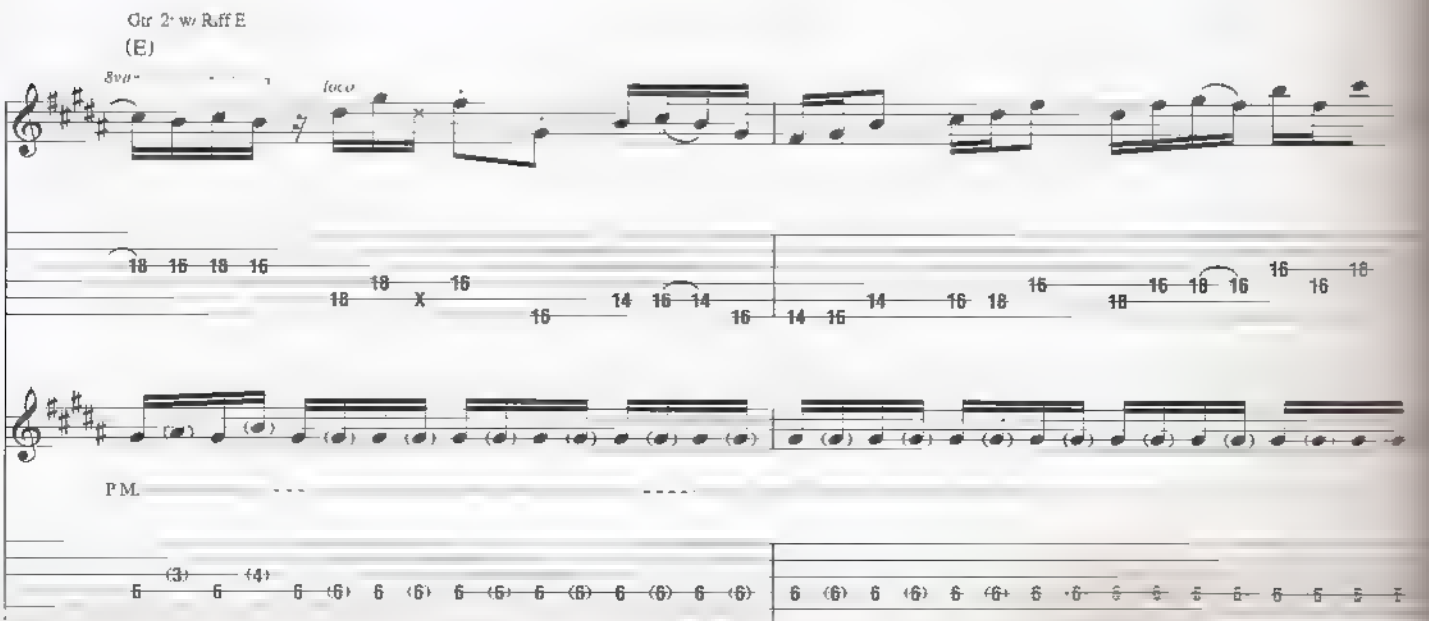
Gtr. 2 w/ Riff D (6 times)

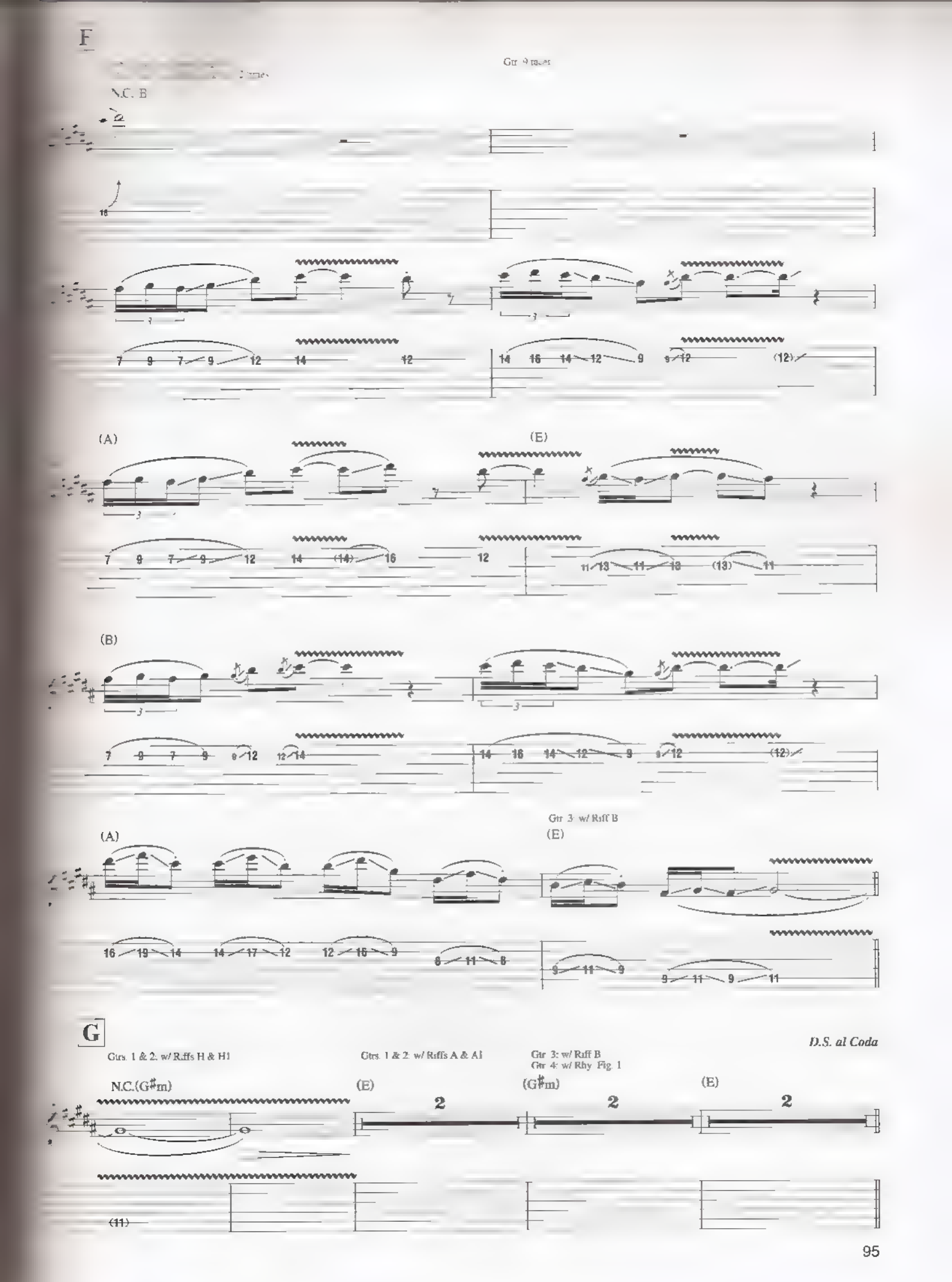
(G♯m)




(E)
8va
P.M.

(G♯m)
8va
P.M.


Gtr 2: w/ Riff E
(E)
8va
loco
P.M.

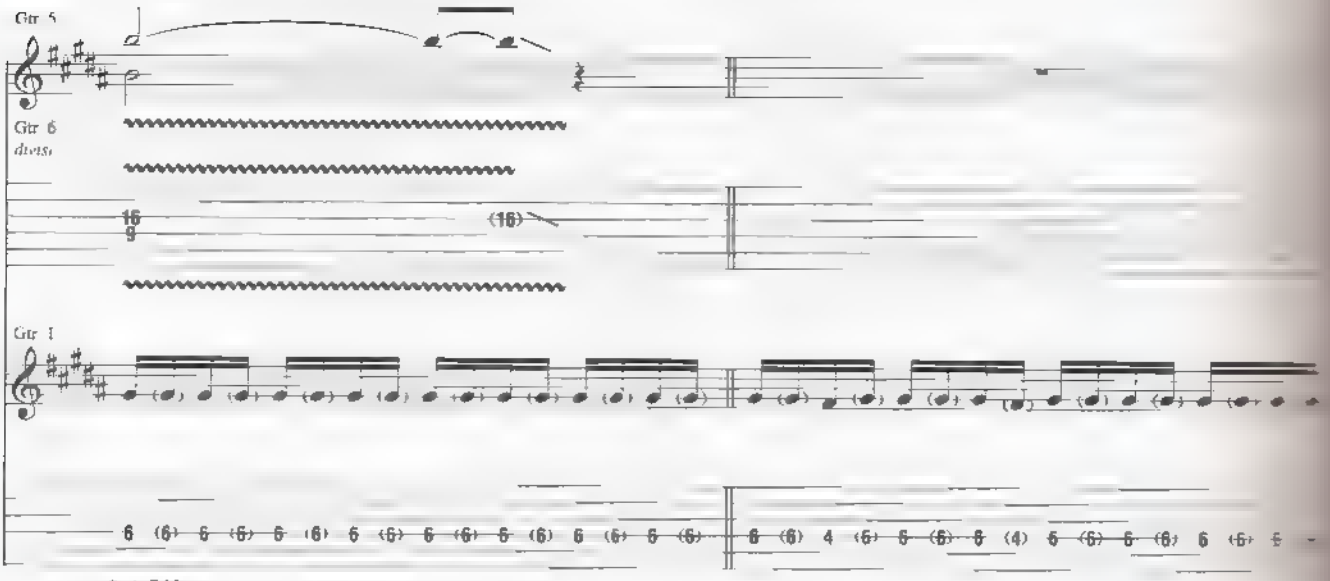

F
Gtr. 9 tacet
N.C. B
(A)
(E)
(B)
Gtr. 3: w/ Riff B
(A)
(E)
G
D.S. al Coda
Gtrs. 1 & 2: w/ Riffs H & H1
Gtrs. 1 & 2: w/ Riffs A & A1
Gtr. 3: w/ Riff B
Gtr. 4: w/ Rhy. Fig. 1
N.C.(G♯m)
(E)
(G♯m)
(E)

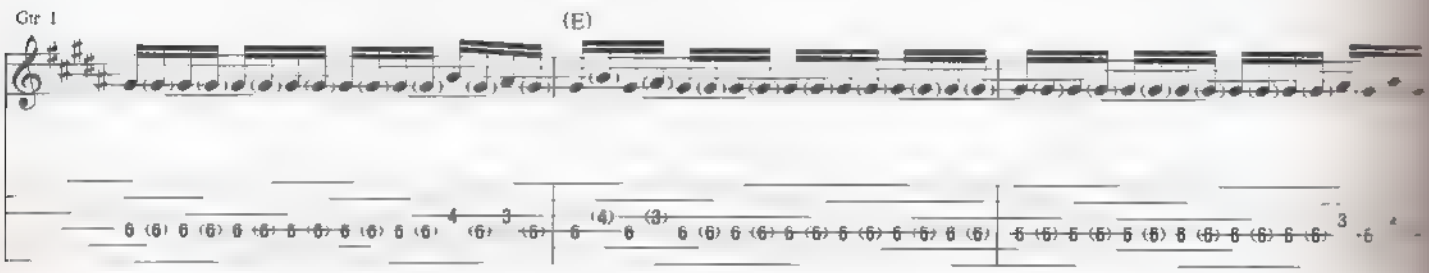
Coda

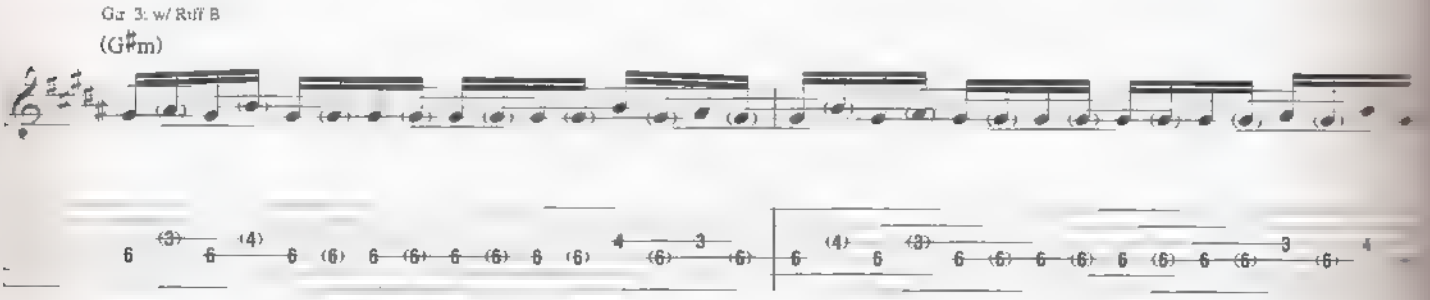
*Gtr 2: w/ Riff D
Gtr 3: w/ Riff B

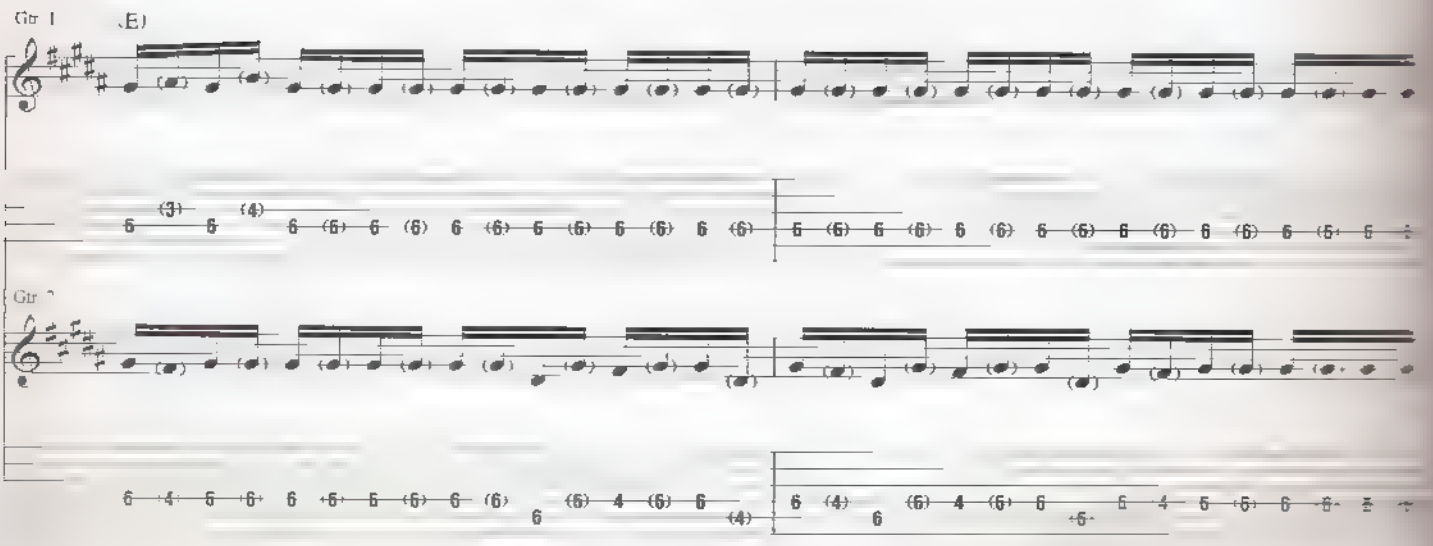
H

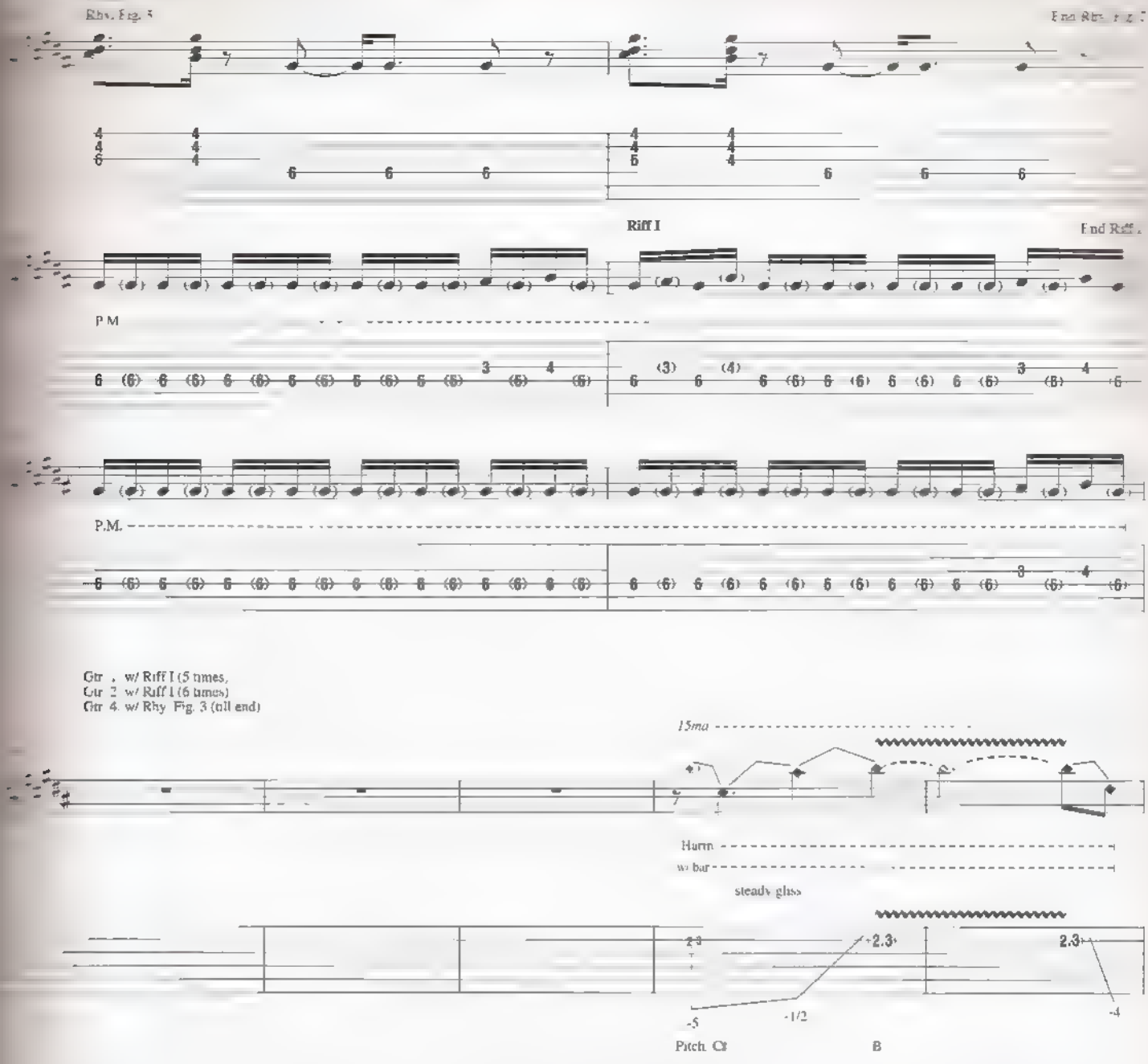
*Gtr 2: w/ Riff D (6 times)
Gtr 4: w/ Rhy Fig. 1 (2 times)
Gtrs. 5 & 6 tacet
N.C.(G♯m)

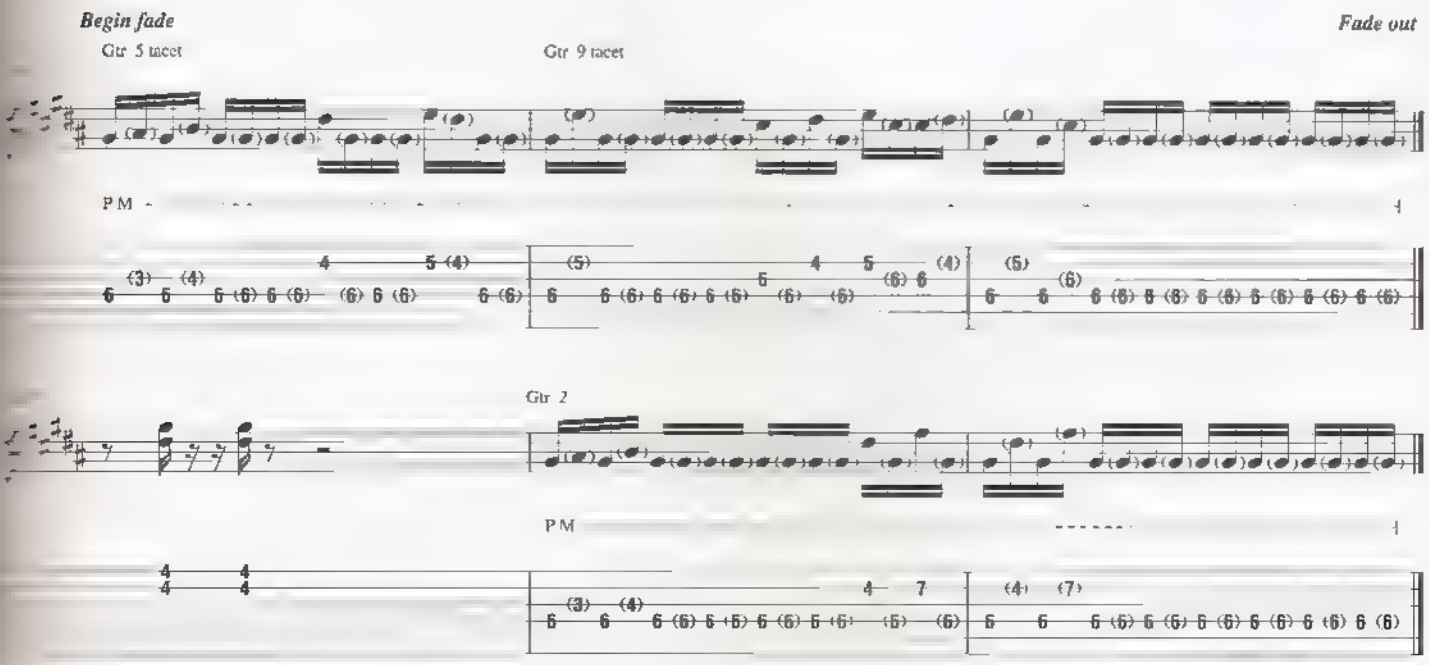






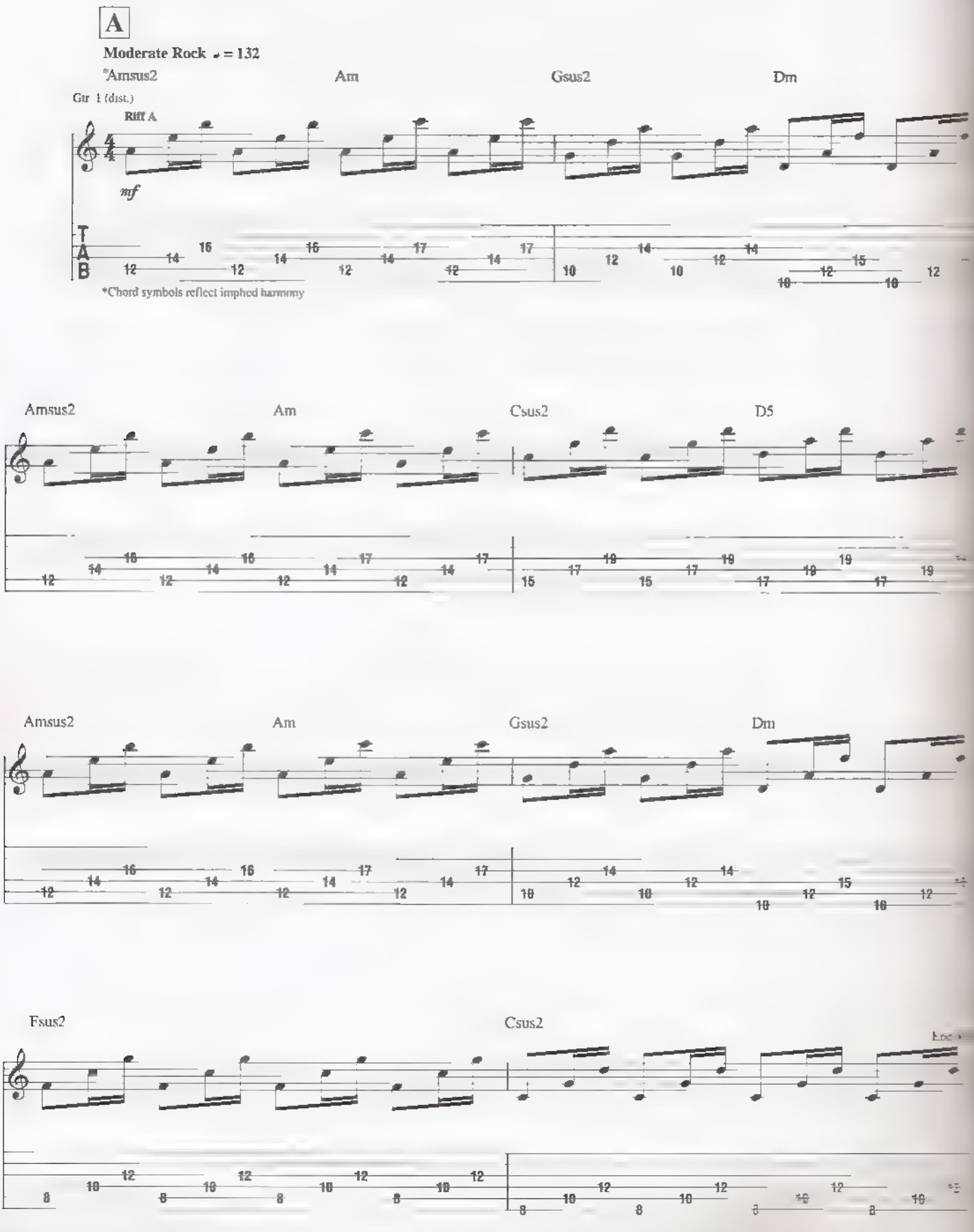



Rhy. Fig. 3
End Rhy. Fig. 3
Riff I
End Riff I
P M
P.M.
Gtr 1 w/ Riff I (5 times)
Gtr 2 w/ Riff I (6 times)
Gtr 4 w/ Rhy. Fig. 3 (till end)
15ma
Harm.
w/ bar
steady gliss.
+2.3
2.3
-5
-1/2
-4
Pitch: C#
B


Begin fade
Fade out
Gtr 5 tacet
Gtr 9 tacet
P M
Gtr 2
P M

THEME FOR A STRANGE WORLD

By Joe Sa



B

Gtr. 1 w/ Riff A

Asus2 Am Gsus2 Dm Amsus2 Am Csus2 D5

2 (semi-clean)

mf

w/ slide

elec

Amsus2 Am Gsus2 Dm Fsus2 Csus2

Fill 1 End Fill 1

3 (semi-clean)

mf

w/ echo

w/ slide

steady gliss

**Slide begins beyond end of fingerboard

C

Gtrs. 2 & 3 (acet

N.C.(Am7)

Gtr. 1 w/ Riff B

Riff B End Riff B Gtr. 4 (dist.)

mf

w/ bar

w/ bar

-2 1/2 -2 1/2

D

N.C.(Am7) (F7)

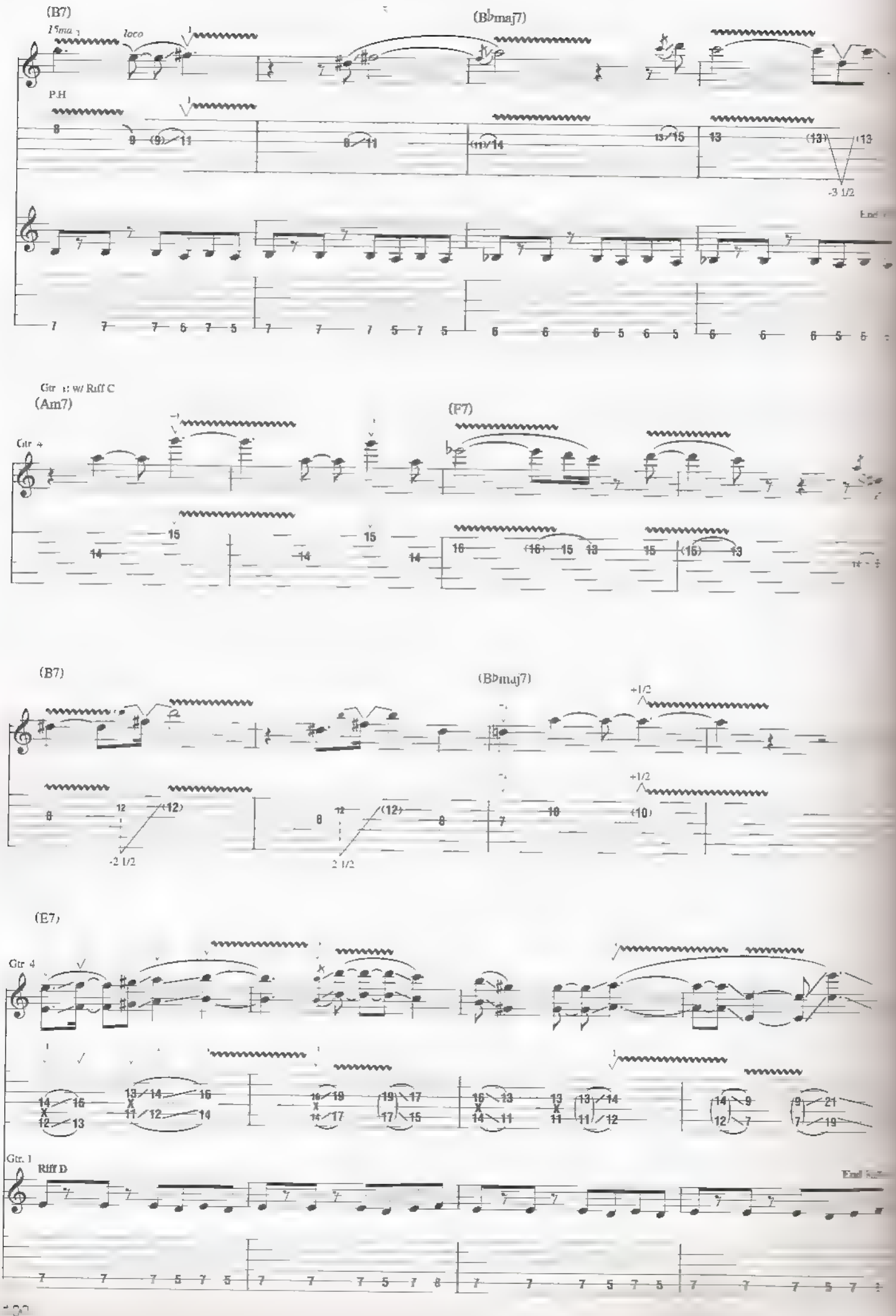
***w/ bar

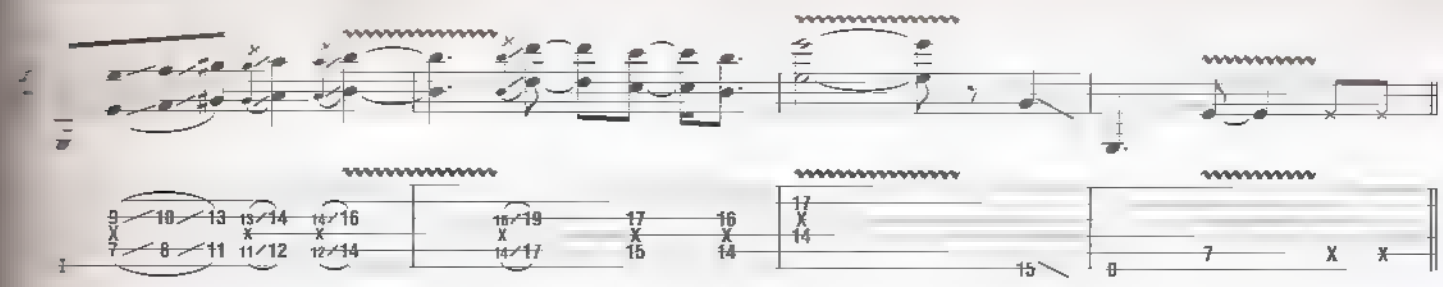
flutter bar

-2 1/2

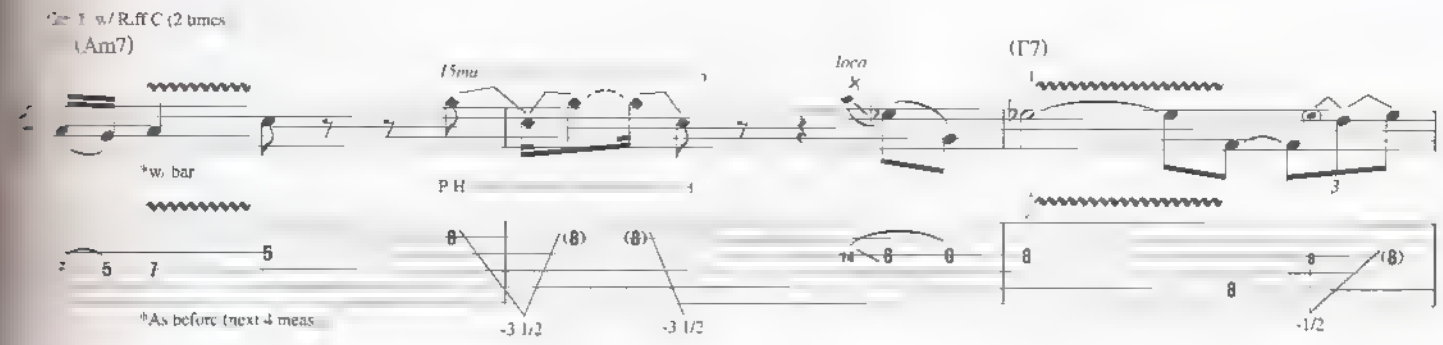
***Gtr. 4 executes all vibrato and bends w/ bar unless otherwise indicated (till double bar).

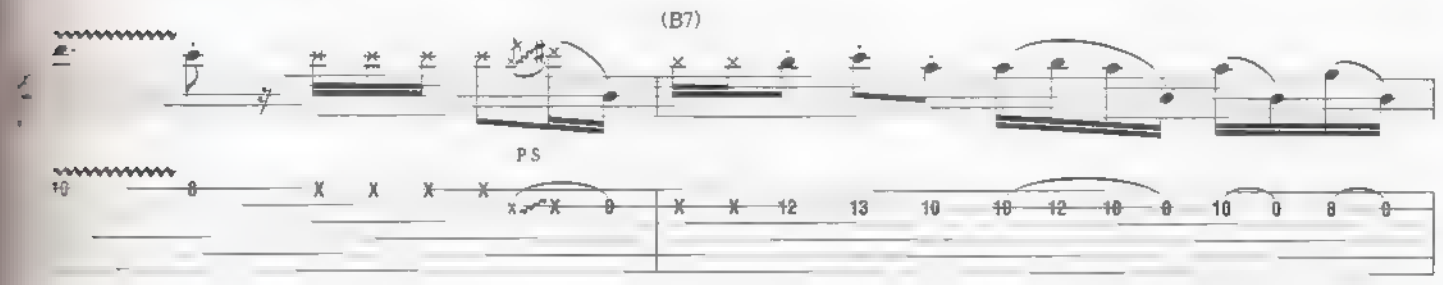
Riff C

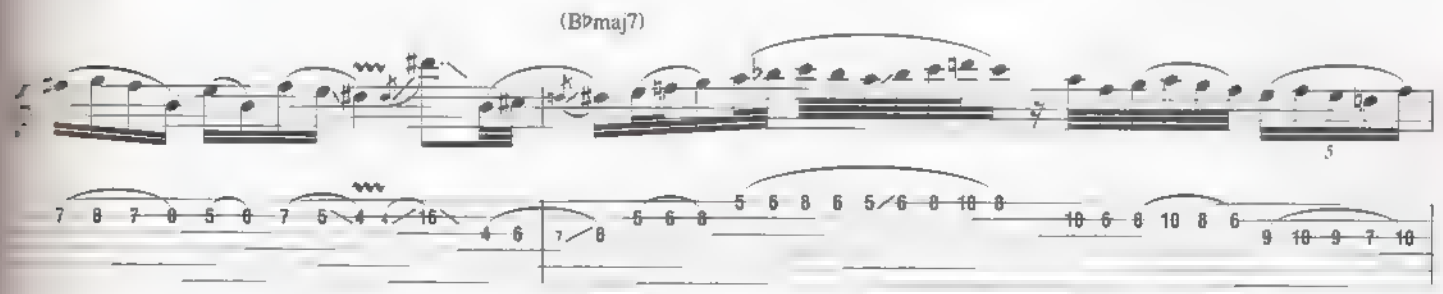

(B7)
(B♭maj7)
15ma
loco
P.H
-3 1/2
Gtr 4 w/ Riff C
(Am7)
(F7)
Gtr 4
(B7)
(B♭maj7)
+1/2
-2 1/2
2 1/2
(E7)
Gtr 4
Gtr. 1
Riff D

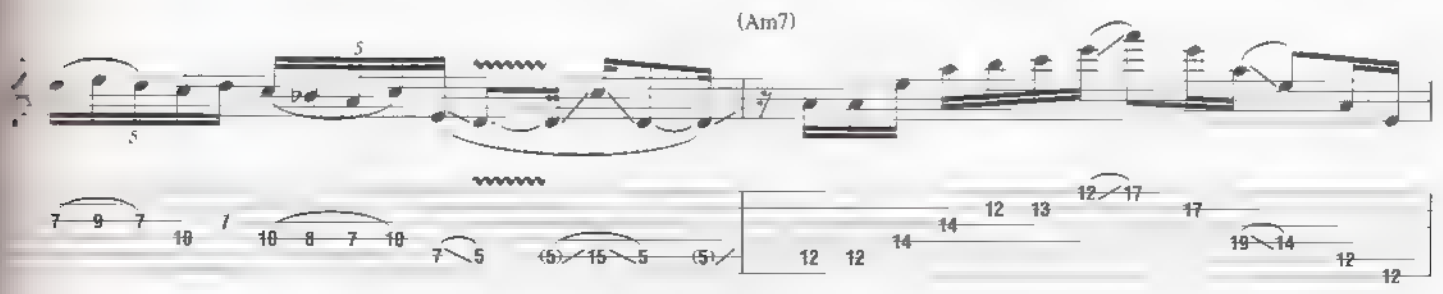


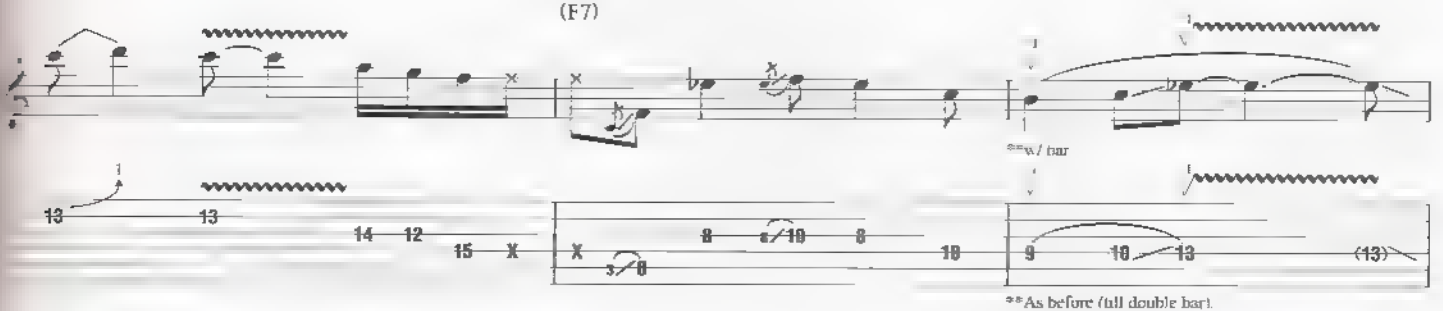
E

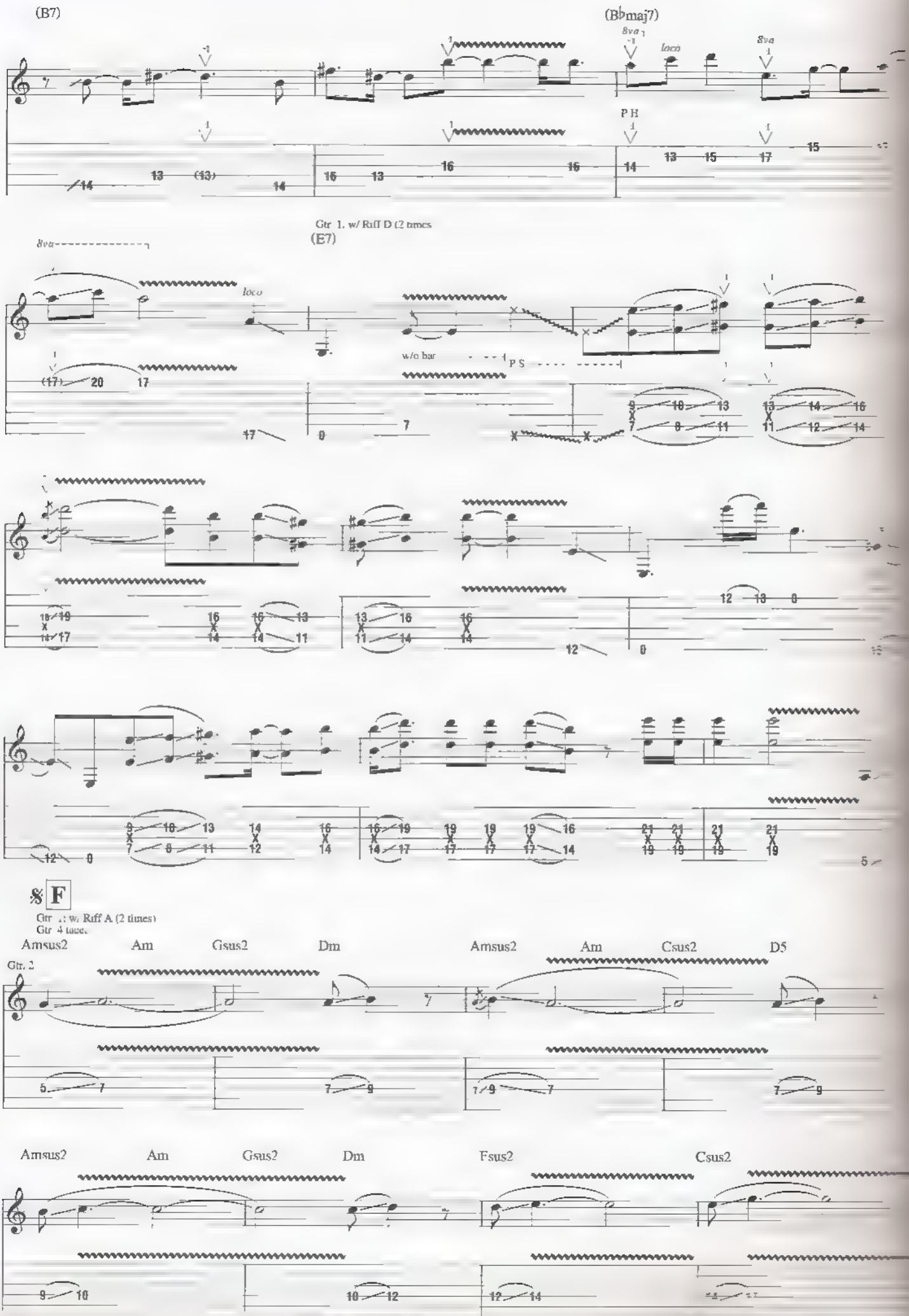

(Am7)
15ma
loco
(F7)
*w/ bar
P H
3
-3 1/2
-3 1/2
-1/2
*As before (next 4 meas.)

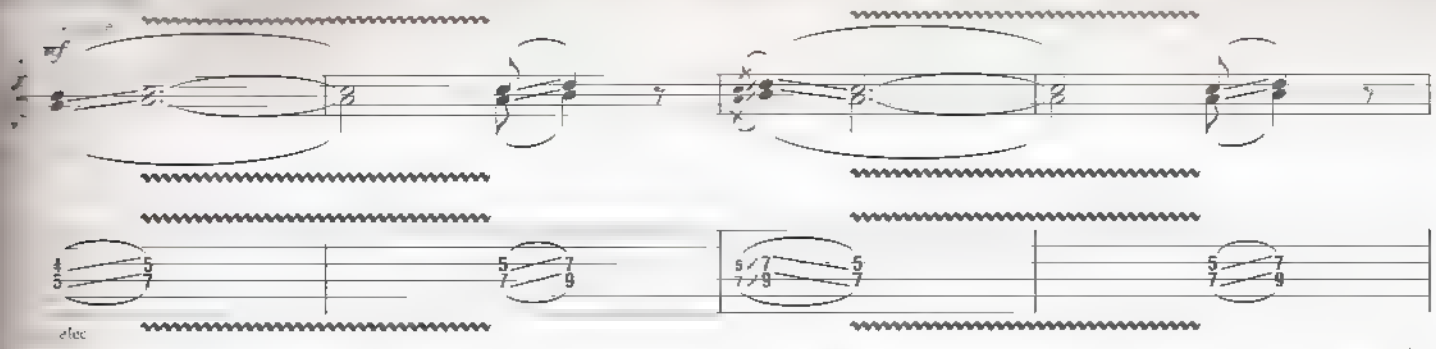

(B7)
P S


(B♭maj7)

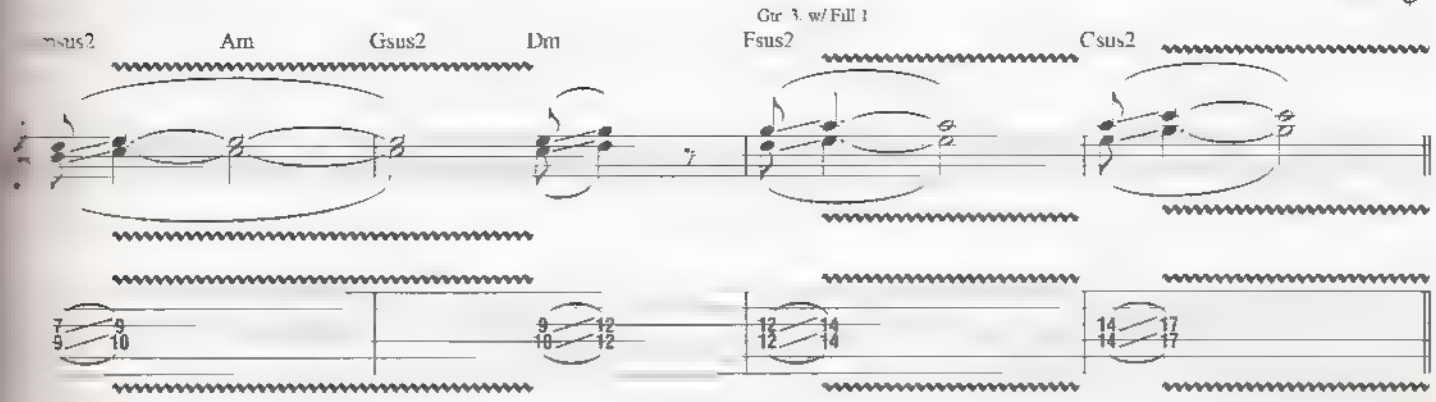

(Am7)


(F7)
**w/ bar
**As before (till double bar)


(B7)
(B♭maj7)
8va
loco
P H
Gtr 1, w/ Riff D (2 times
(E7)
w/o bar
P S
F
Gtr 1: w/ Riff A (2 times)
Gtr 4 (acc.)
Amsus2
Am
Gsus2
Dm
Amsus2
Am
Csus2
D5
Gtr. 2
Amsus2
Am
Gsus2
Dm
Fsus2
Csus2



To Coda



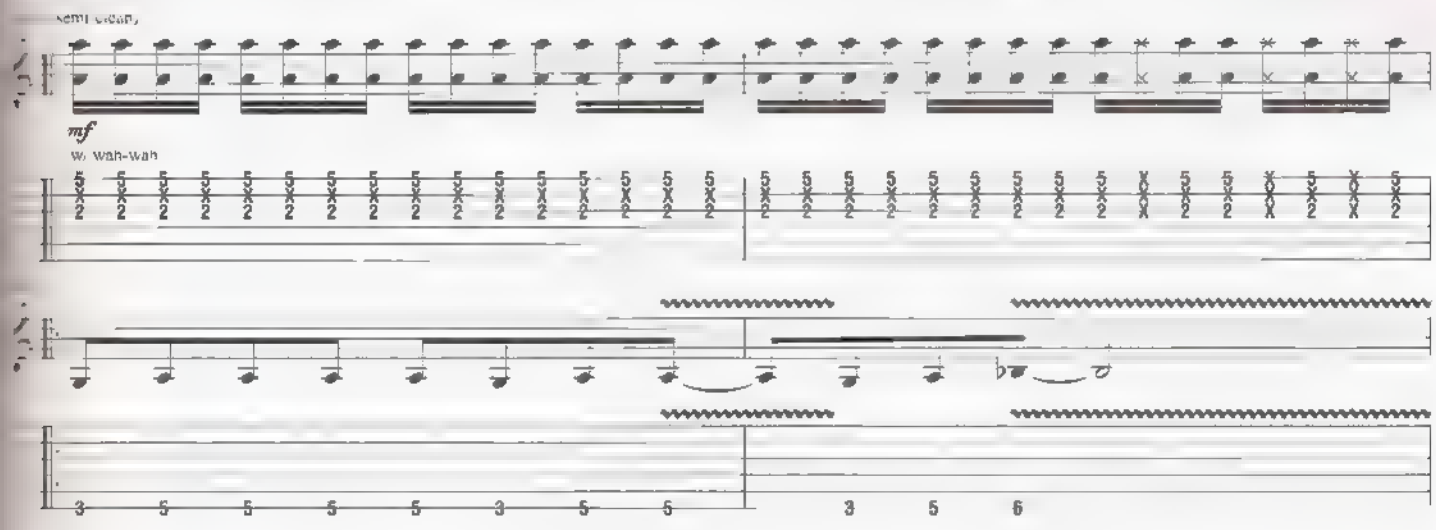
G

Half-time feel

Gtrs. 2 & 3 acct

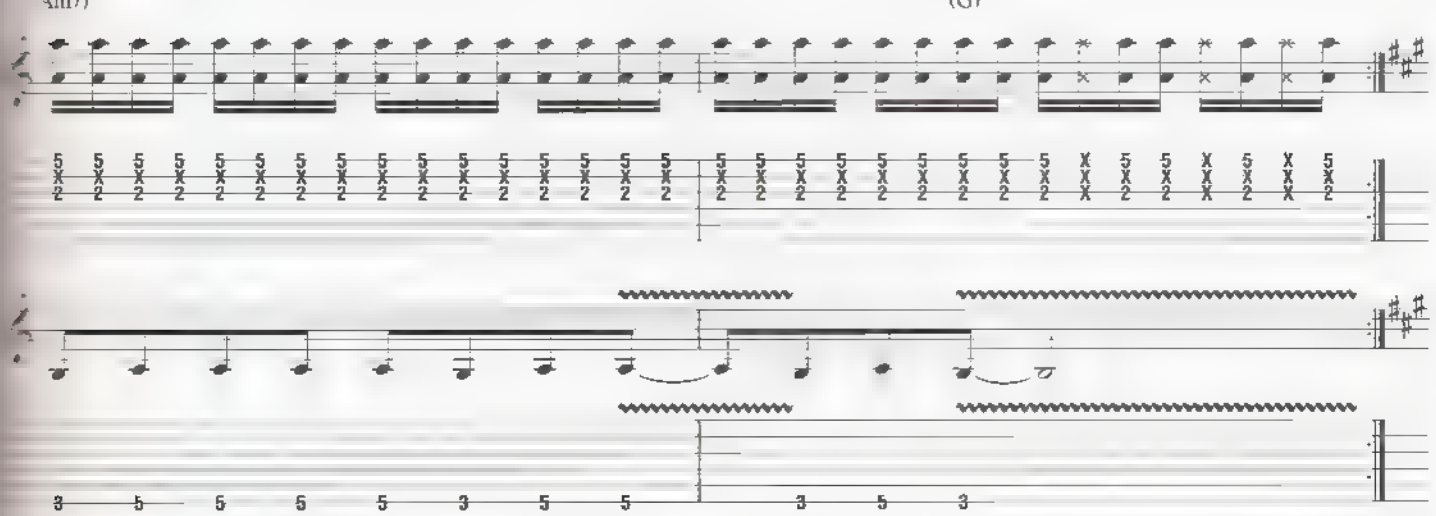
N.C.(Am7)

(B♭)



Am7)

(G)



H

N.C.(F♯m7) Gmaj7♯11

Gtr. 4

Riff E

*Gtrs. 1 & 6

let ring

*Composite arrangement

N.C.(F♯m7) Em7

P.M.

let ring

Gtrs. 1 & 6: w/ Riff E (3 times)

N.C.(F♯m7) Gmaj7♯11

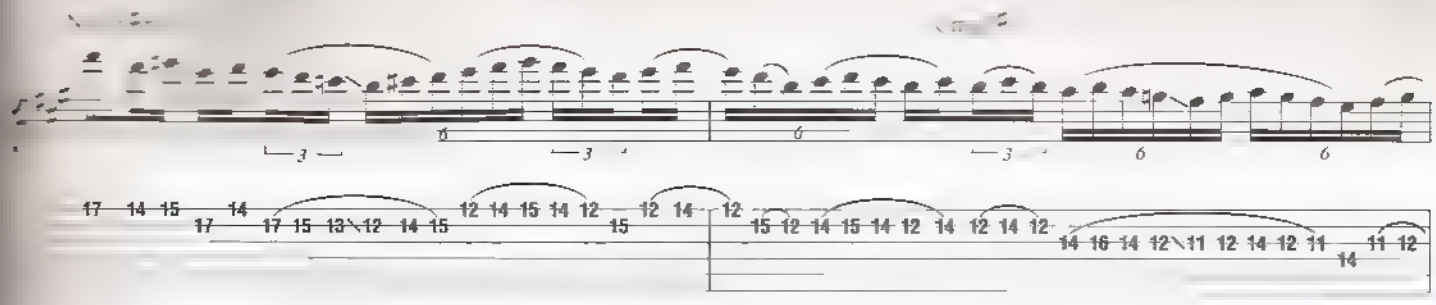
Gtr. 4

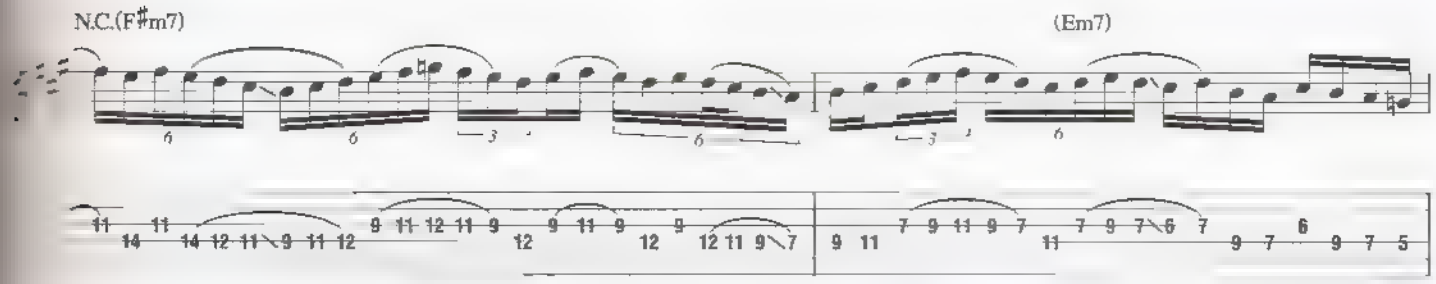
+1/2

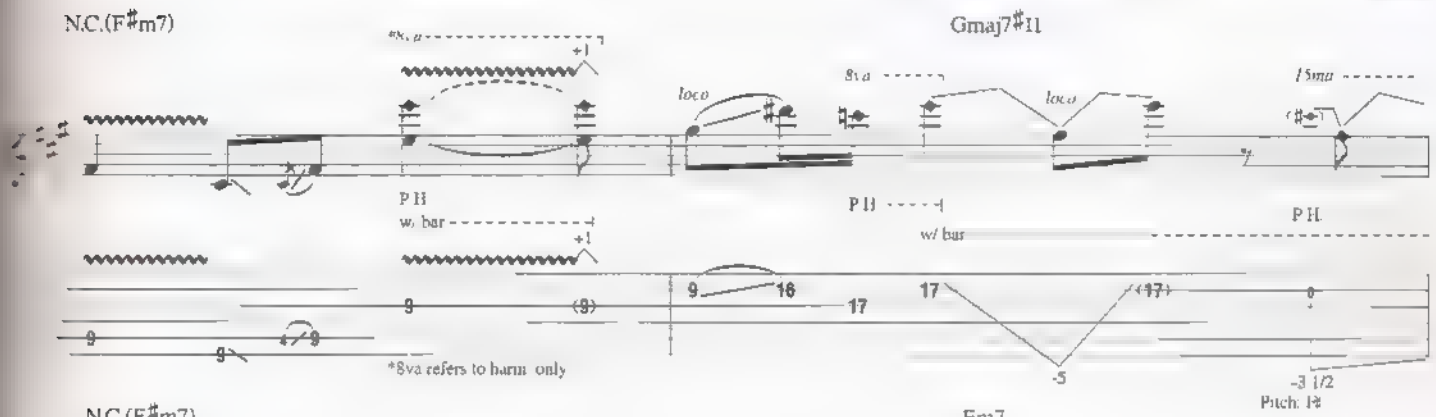
w/ bar

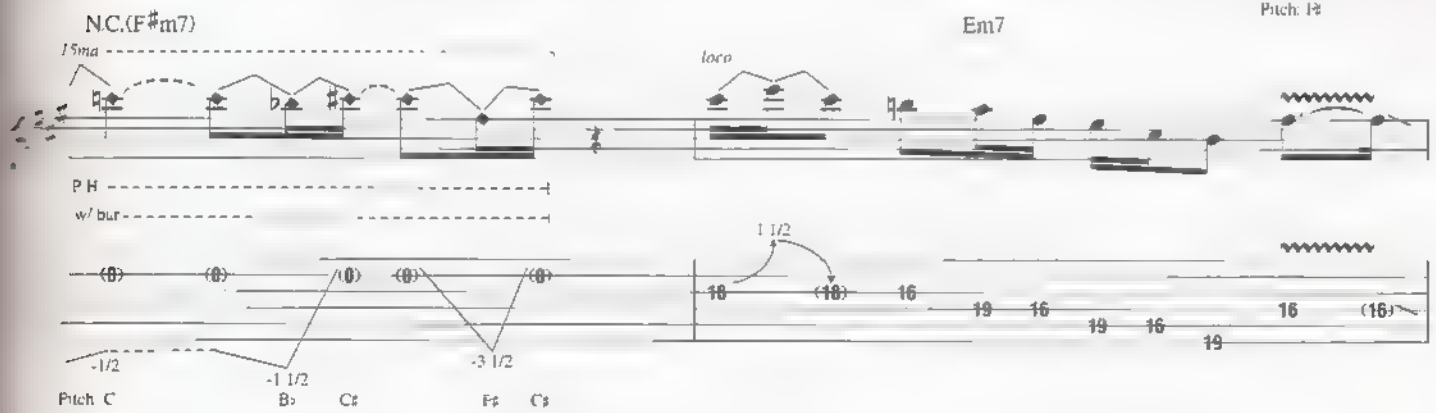
N.C.(F♯m7) Em7

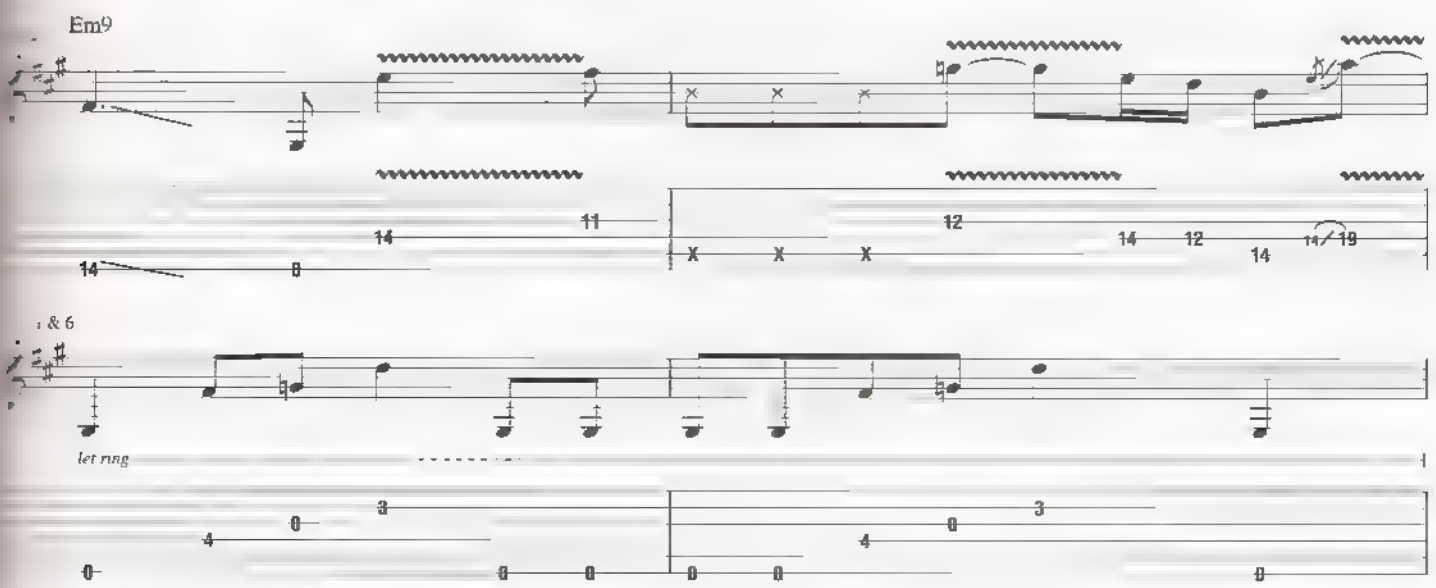
w/ bar

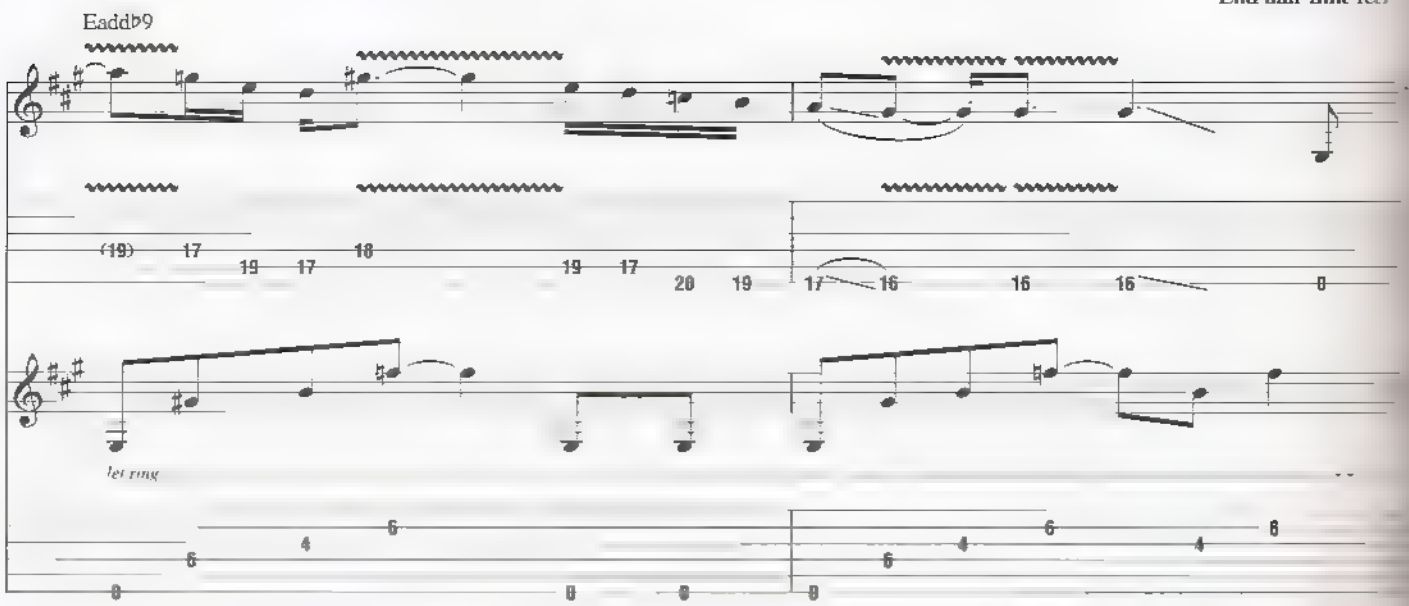



N.C.(F♯m7)
(Em7)


N.C.(F♯m7)
Gmaj7♯11
8va
loco
15ma
P.H.
w/ bar
*8va refers to harm. only
Pitch: F♯

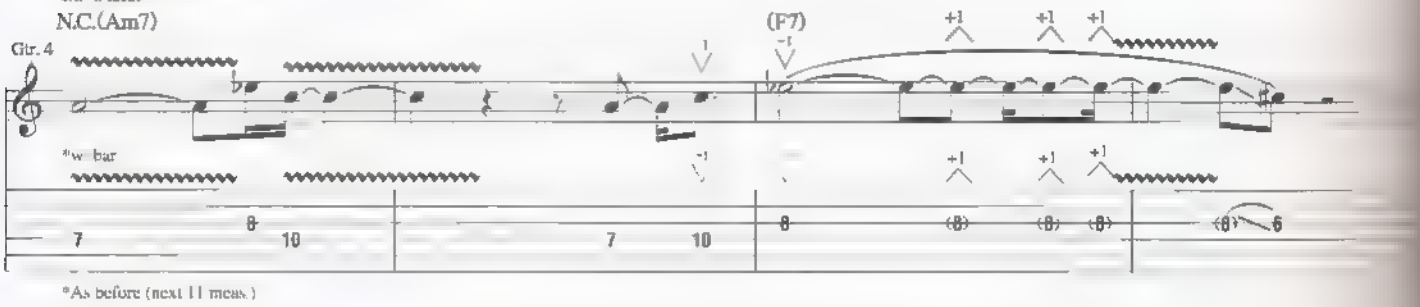

N.C.(F♯m7)
Em7
15ma
loco
P.H.
w/ bar
Pitch: C
B♭
C♯
F♯
C♯

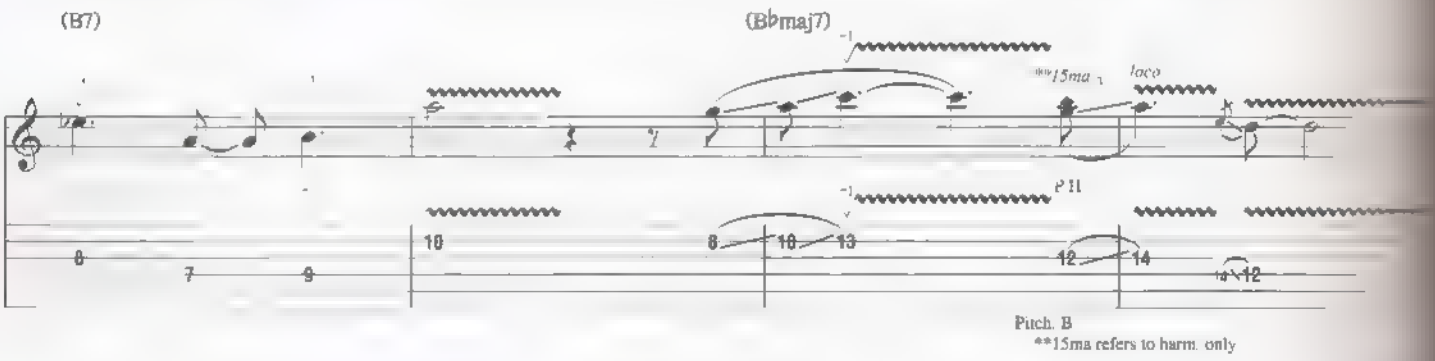

Em9
let ring

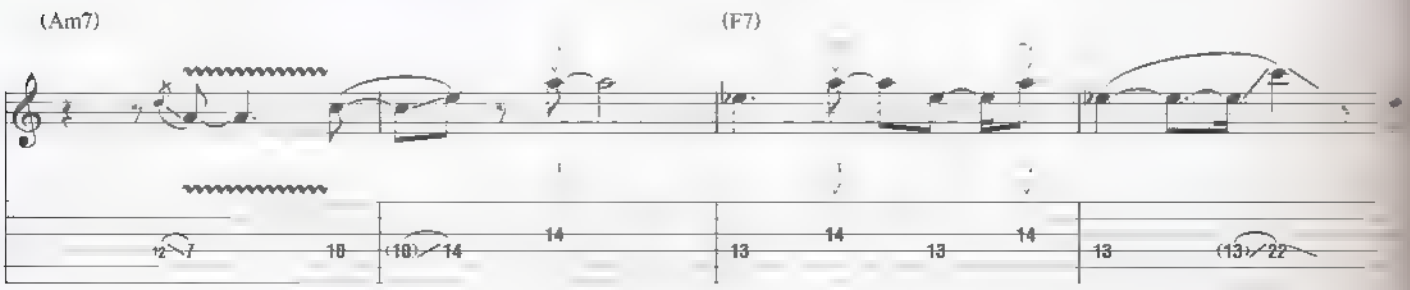


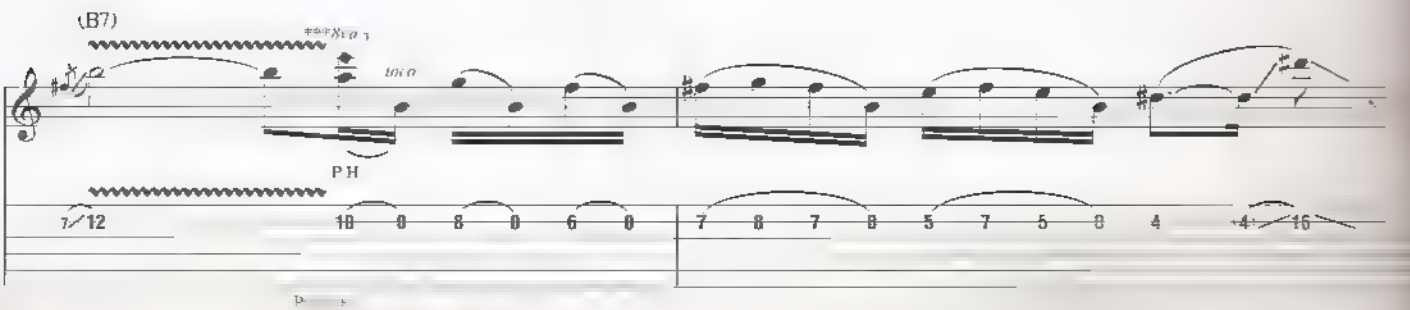
I

Gtr 1 w/ Riff C (2 times)
Gtr 6 tacet

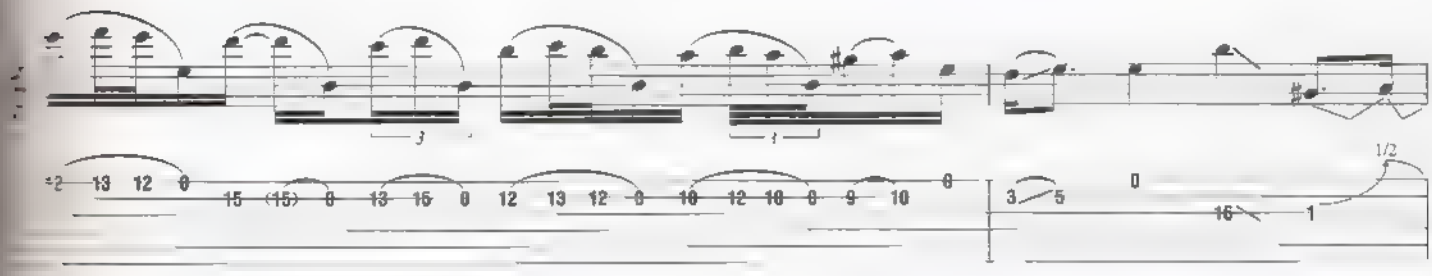


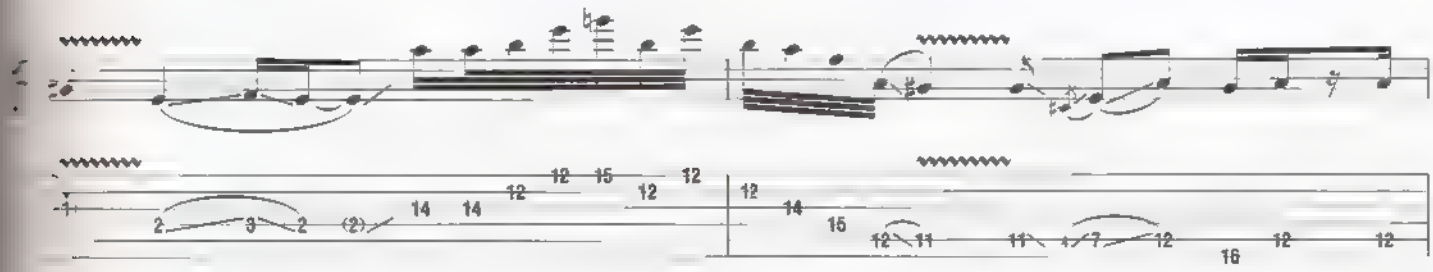




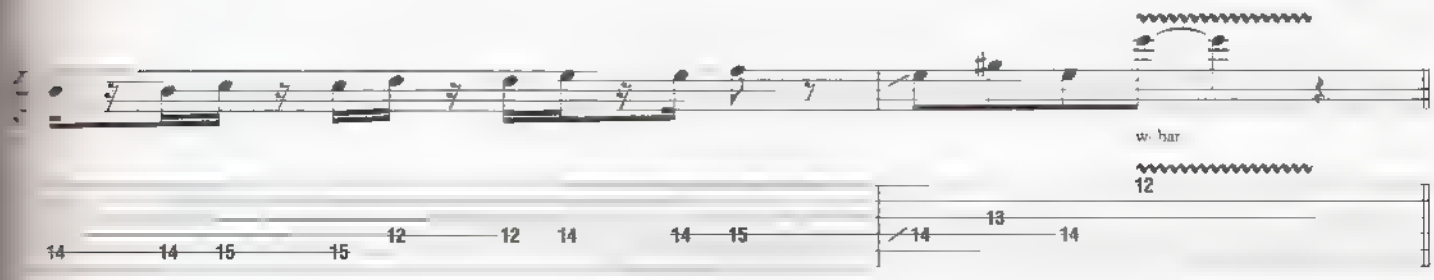


Gtr. 1 w/ Riff D (2 times)





D.S. al Coda

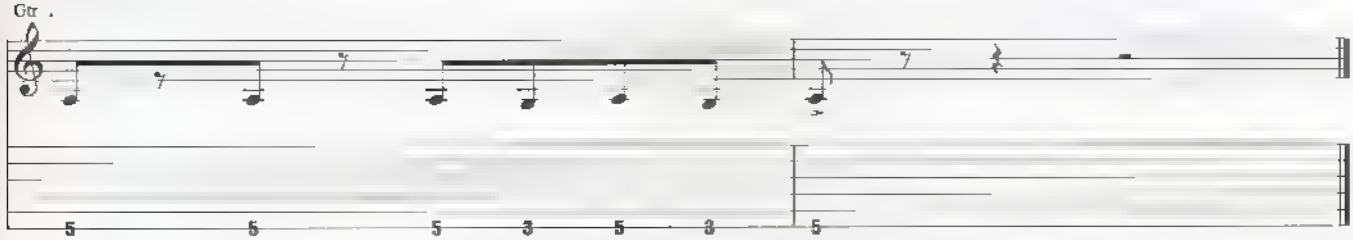


Coda

Gtrs. 2 & 5 tacet

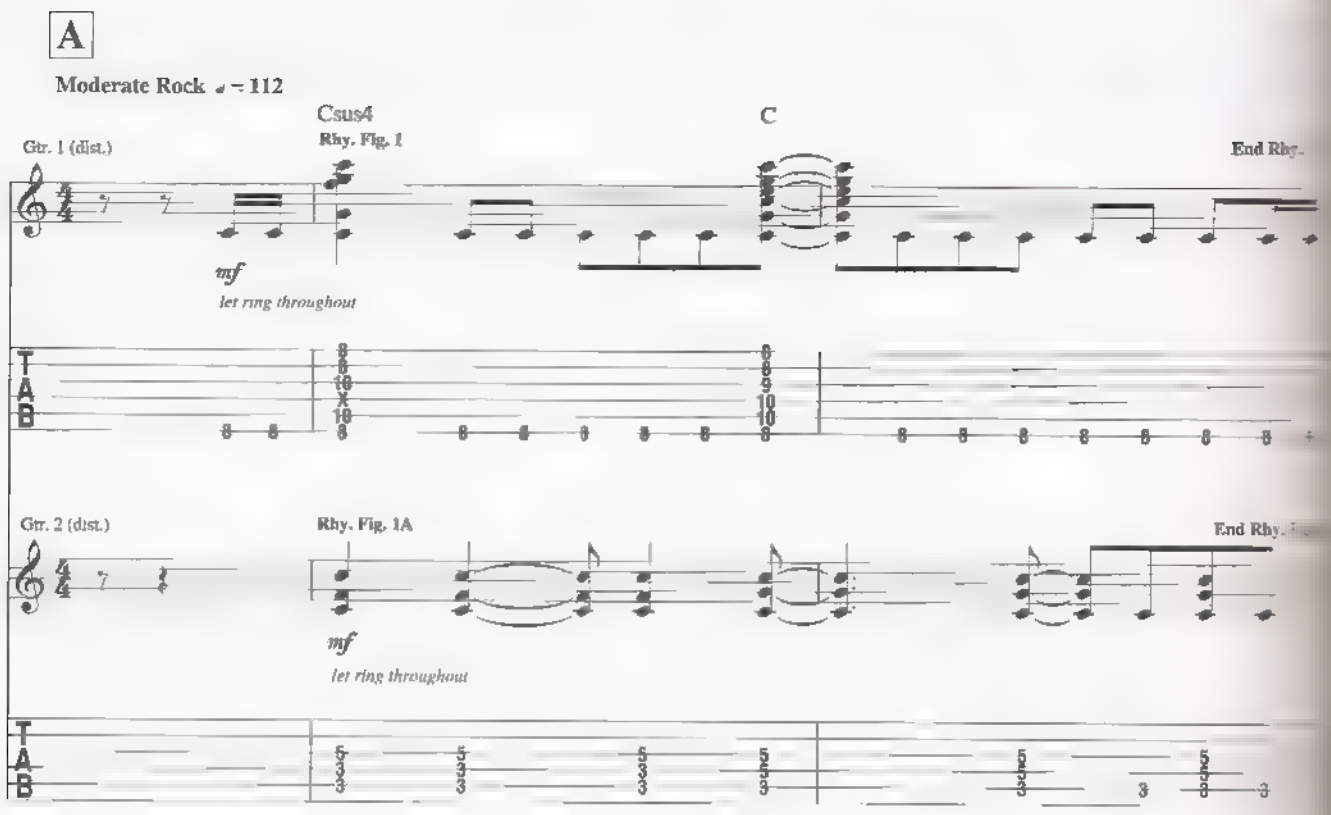
N.C.(Am7)

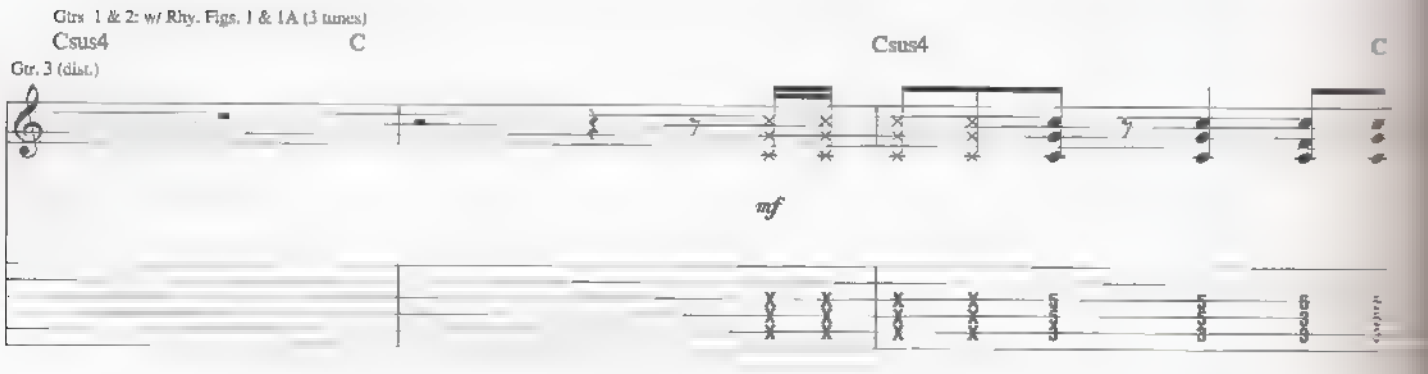
Gtr. 1

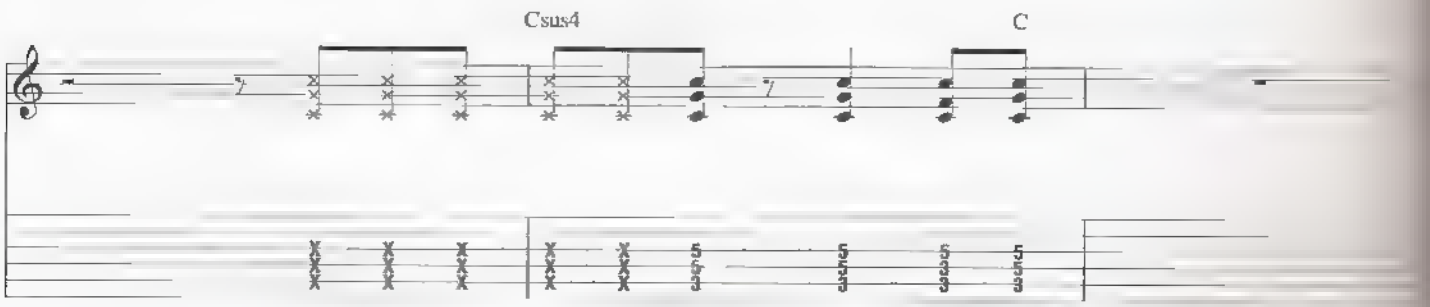


MOVIN' ON

By Joe Sa[illegible]







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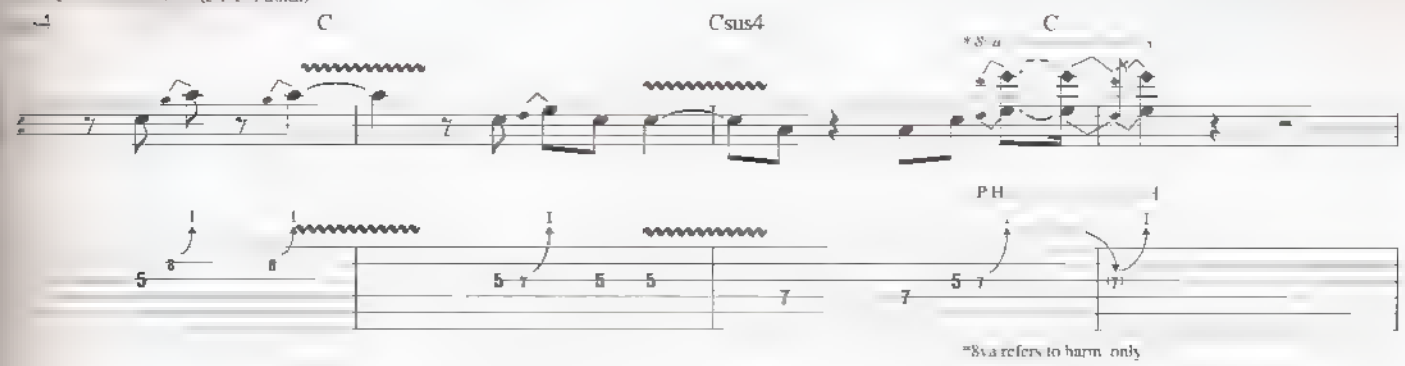
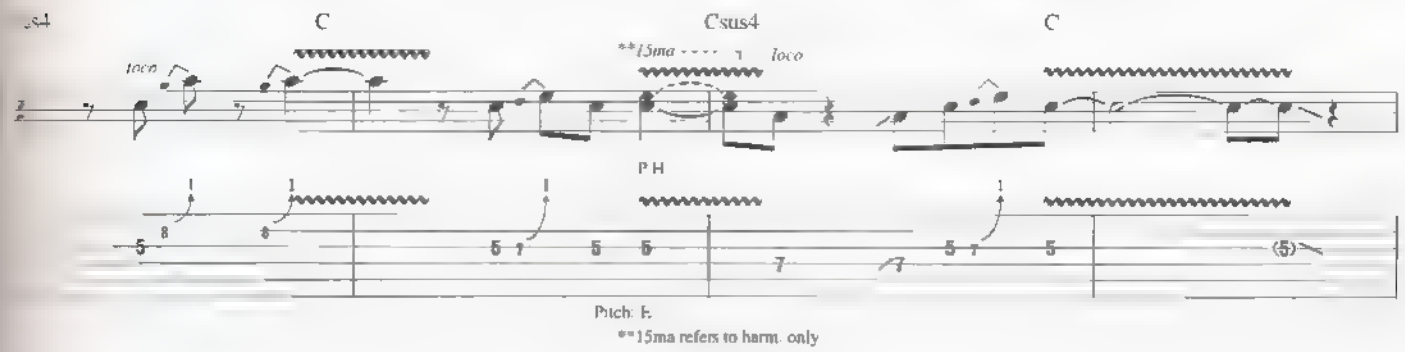
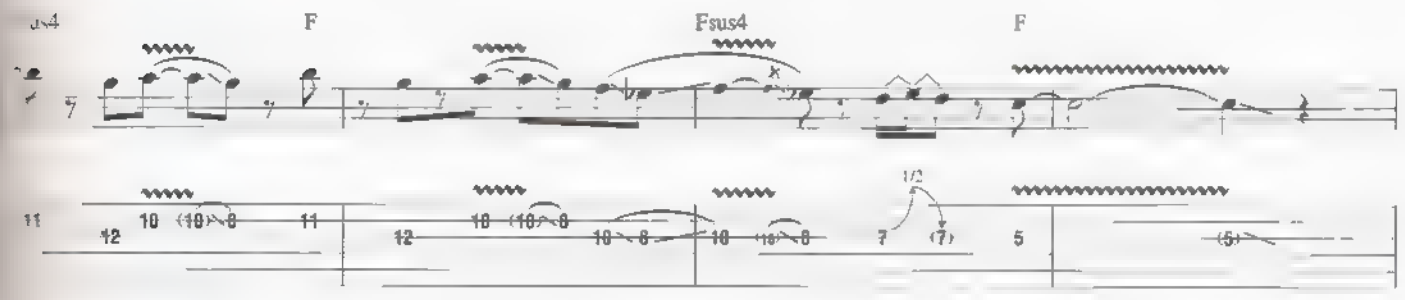
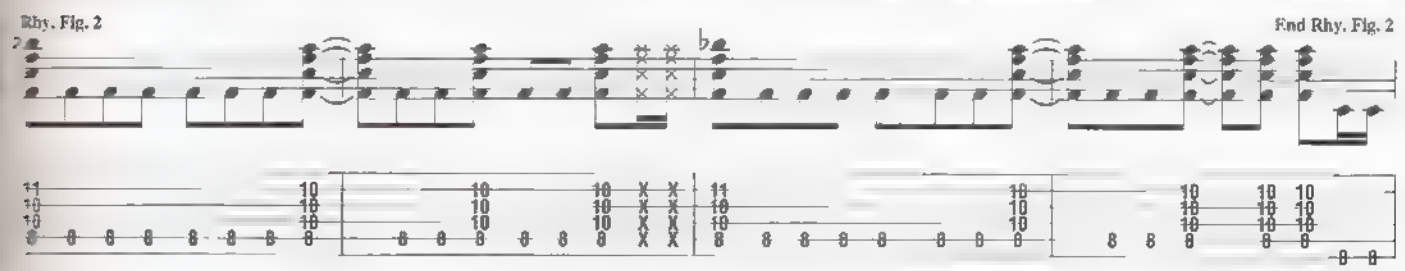
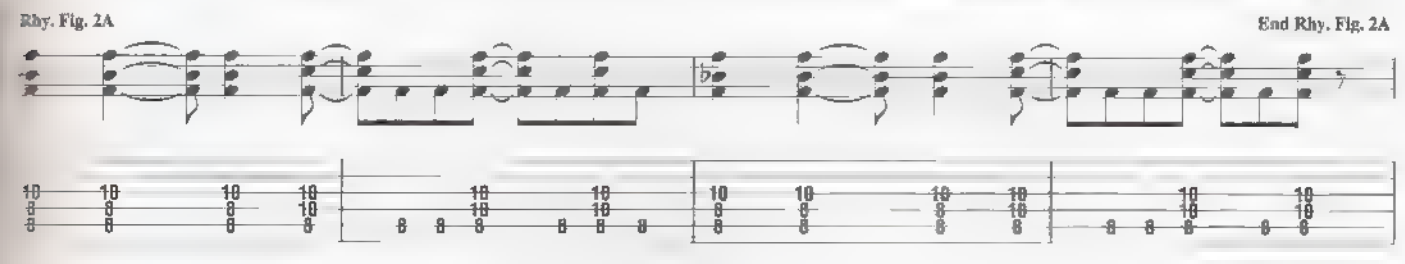
B



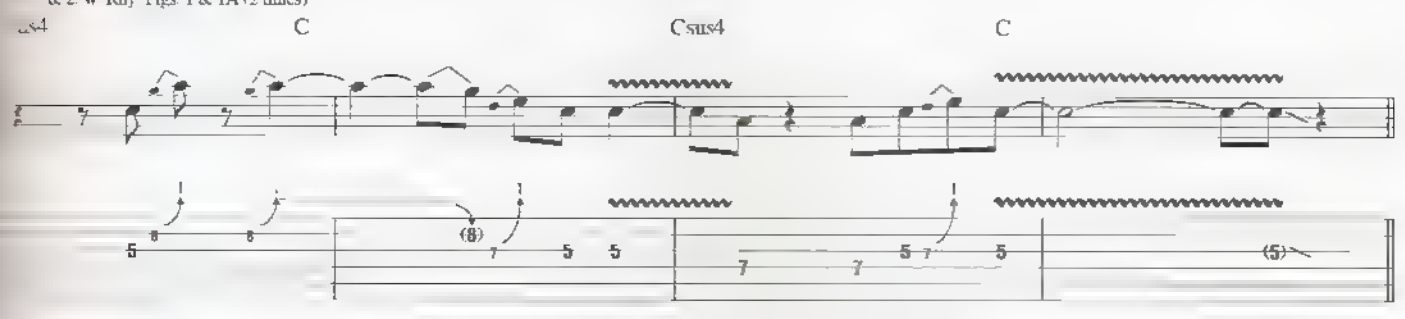


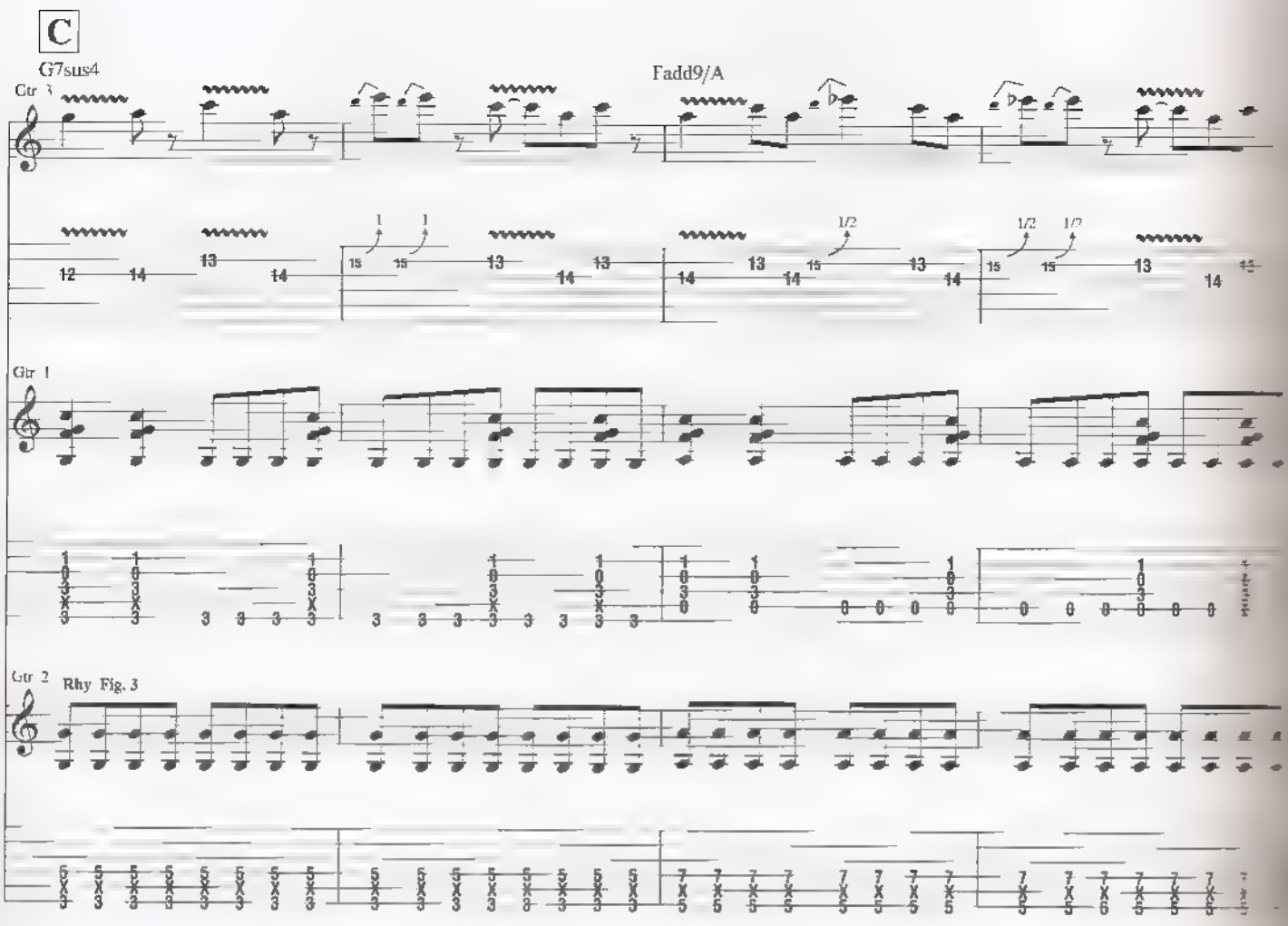


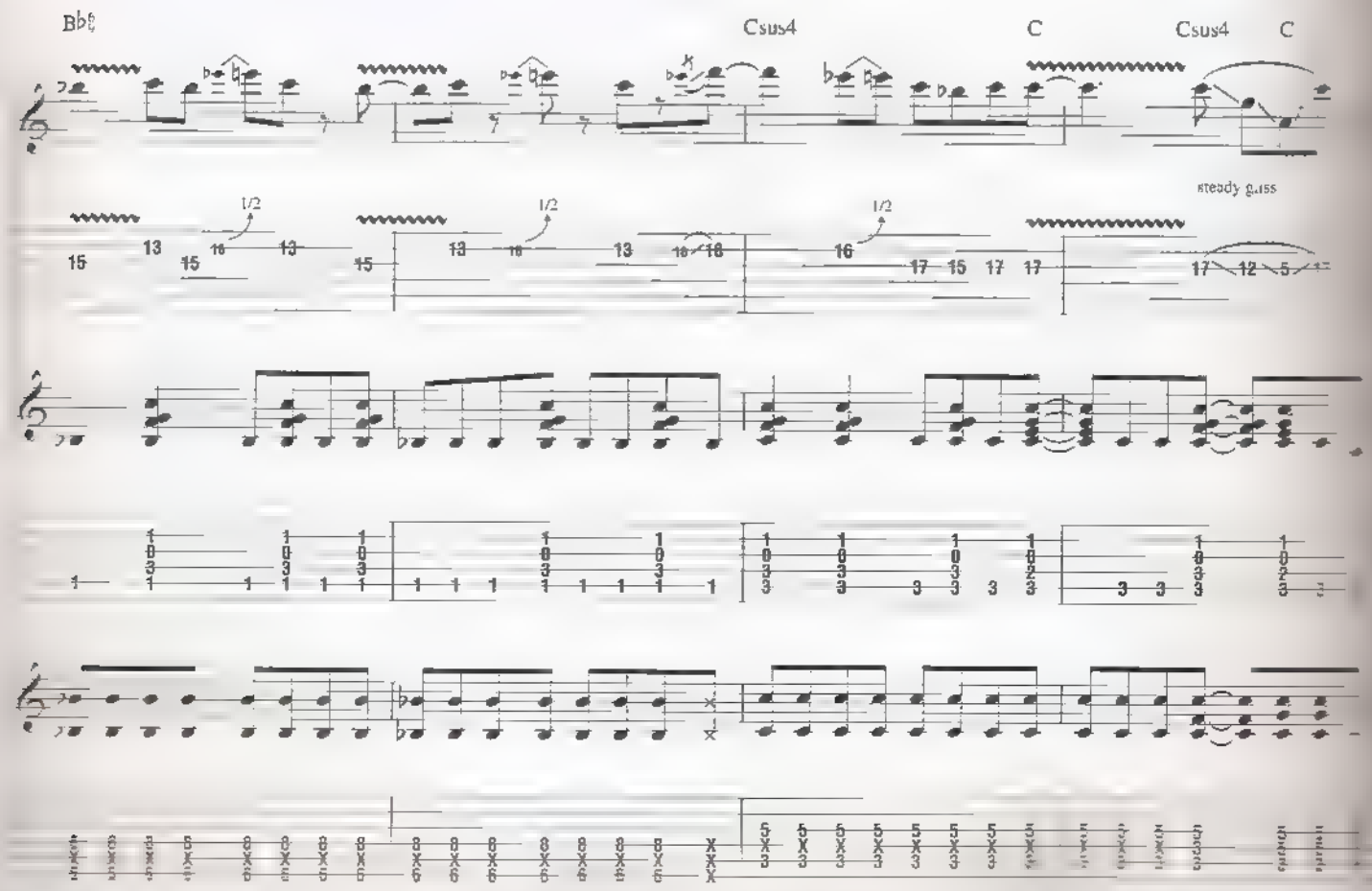


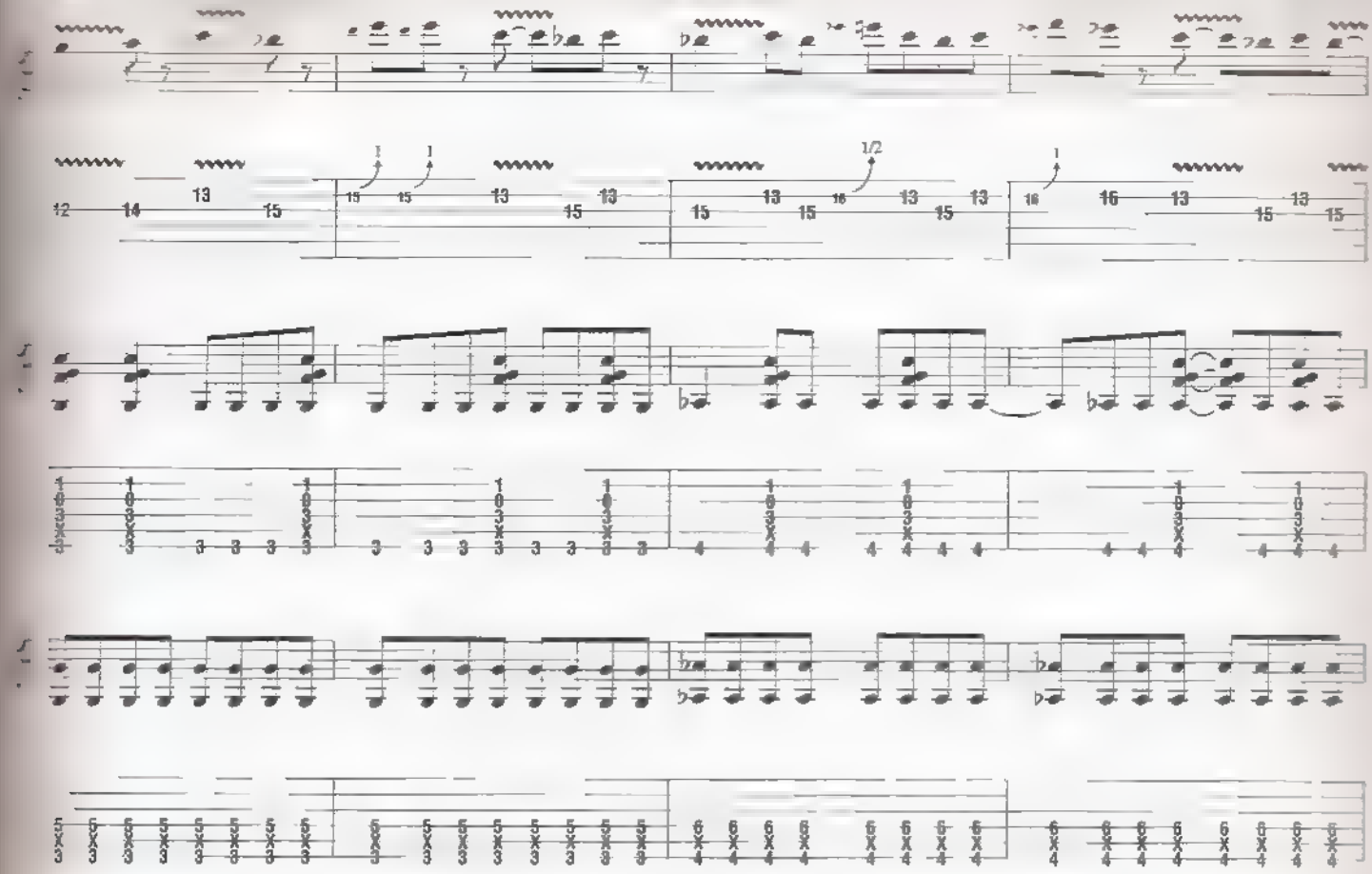


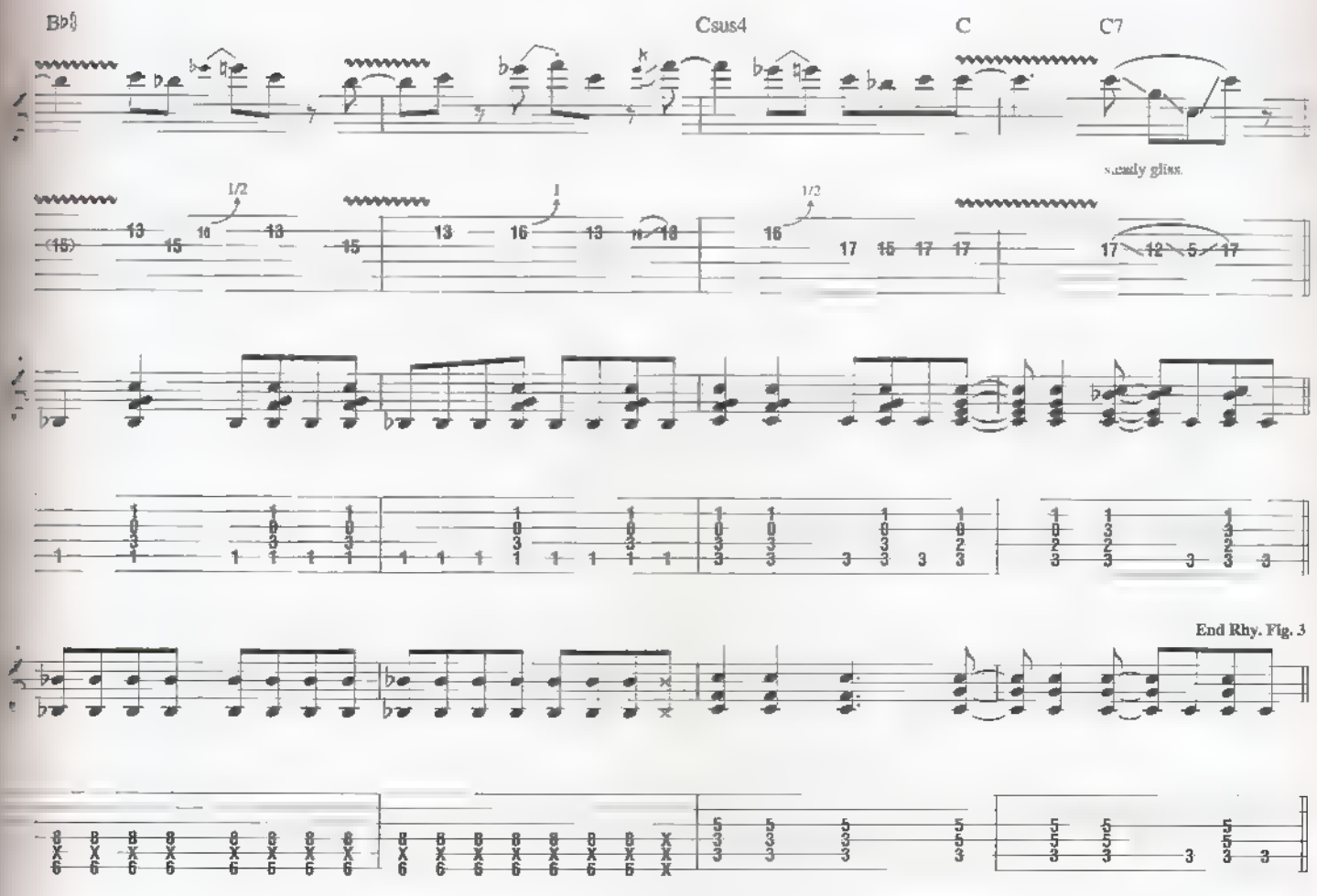
& 2 w/ Rhy. Figs. 1 & 1A (2 times)




C
G7sus4
Fadd9/A
Gtr 3
Gtr 1
Gtr 2
Rhy Fig. 3


B♭6
Csus4
C
Csus4
C
steady glass

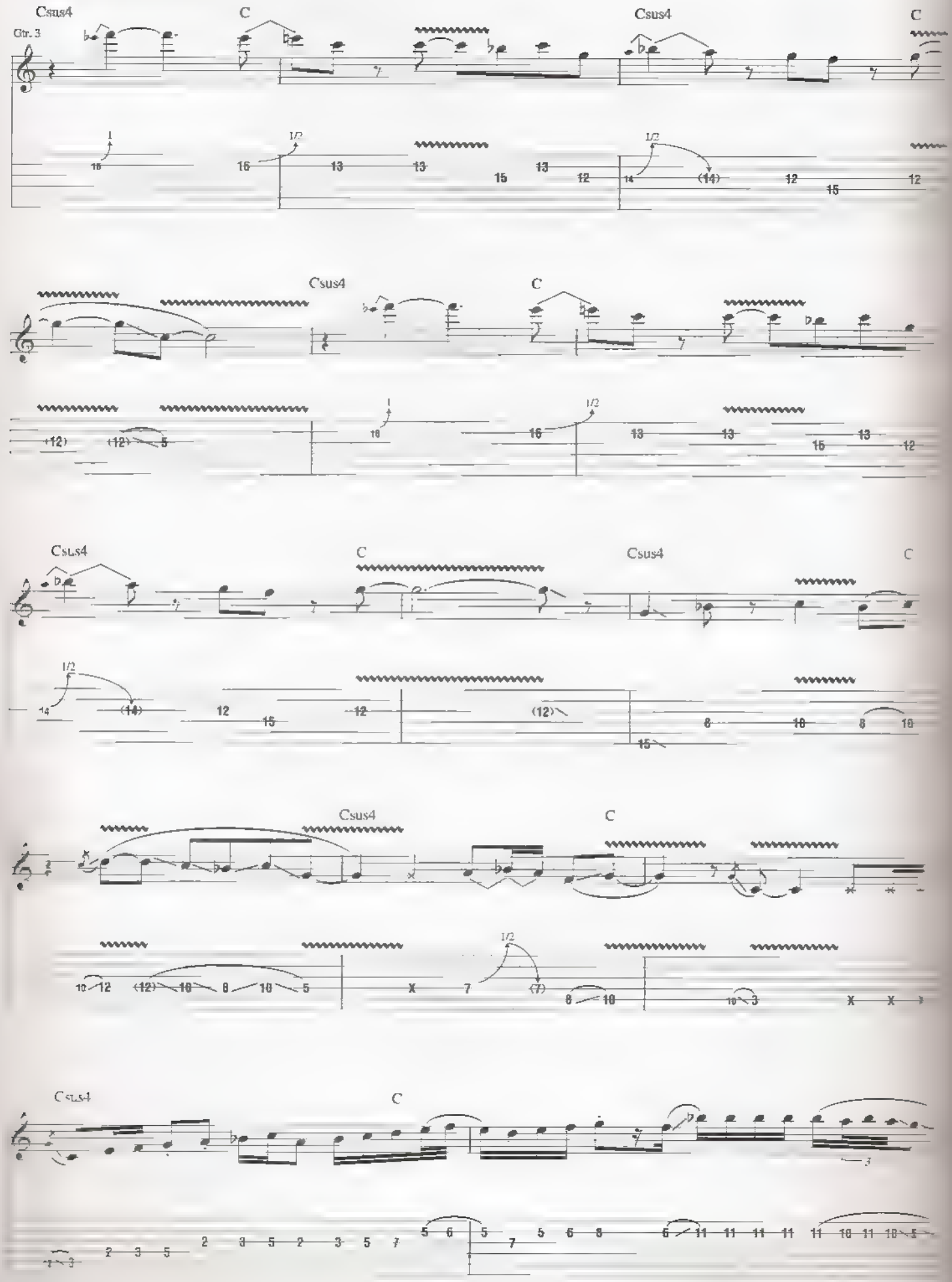


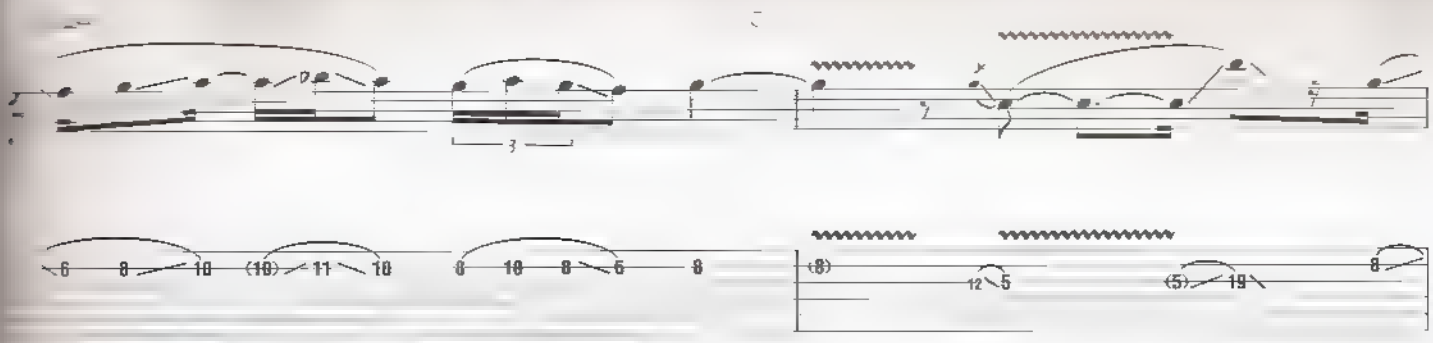


End Rhy. Fig. 3

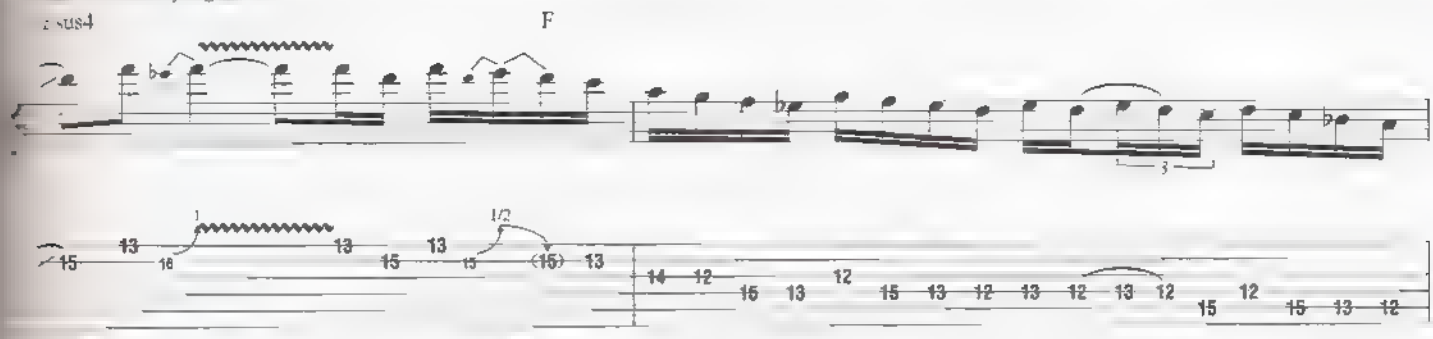
D

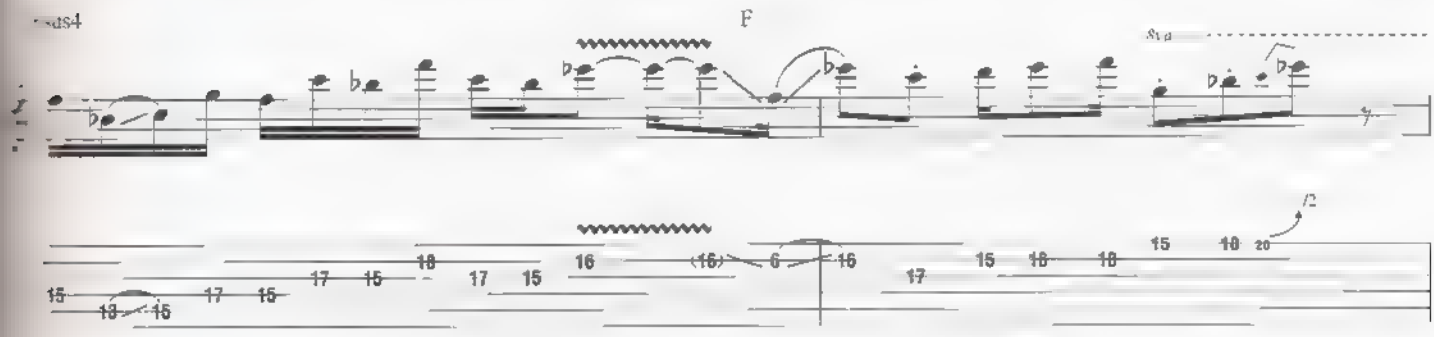
Gtrs. 1 & 2 w/ Rhy. Figs. 1 & 1A (8 times)



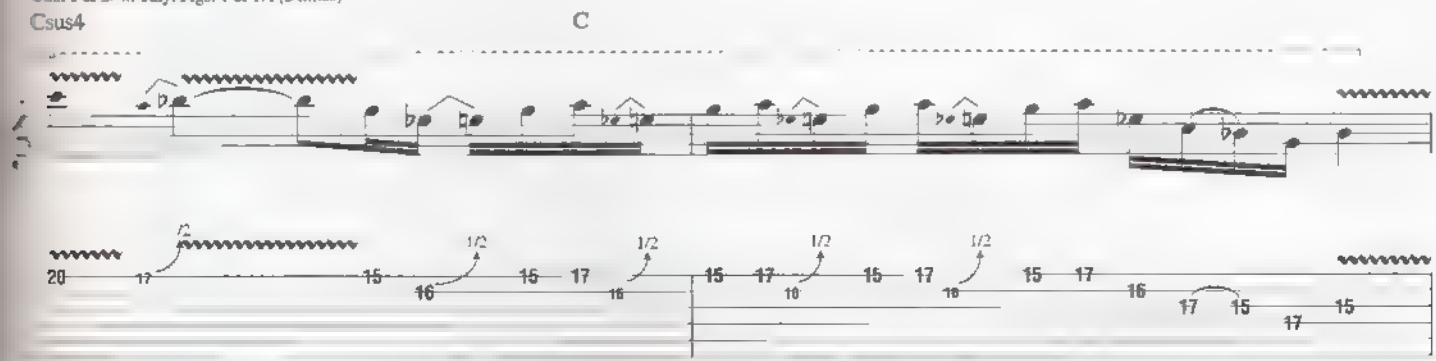


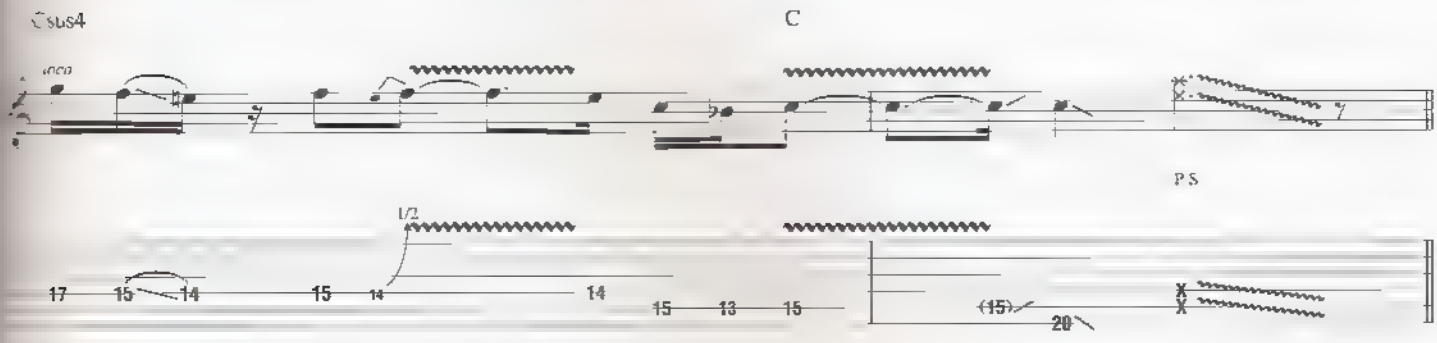
, 1 & 2. w. Rhy. Figs. 2 & 2A





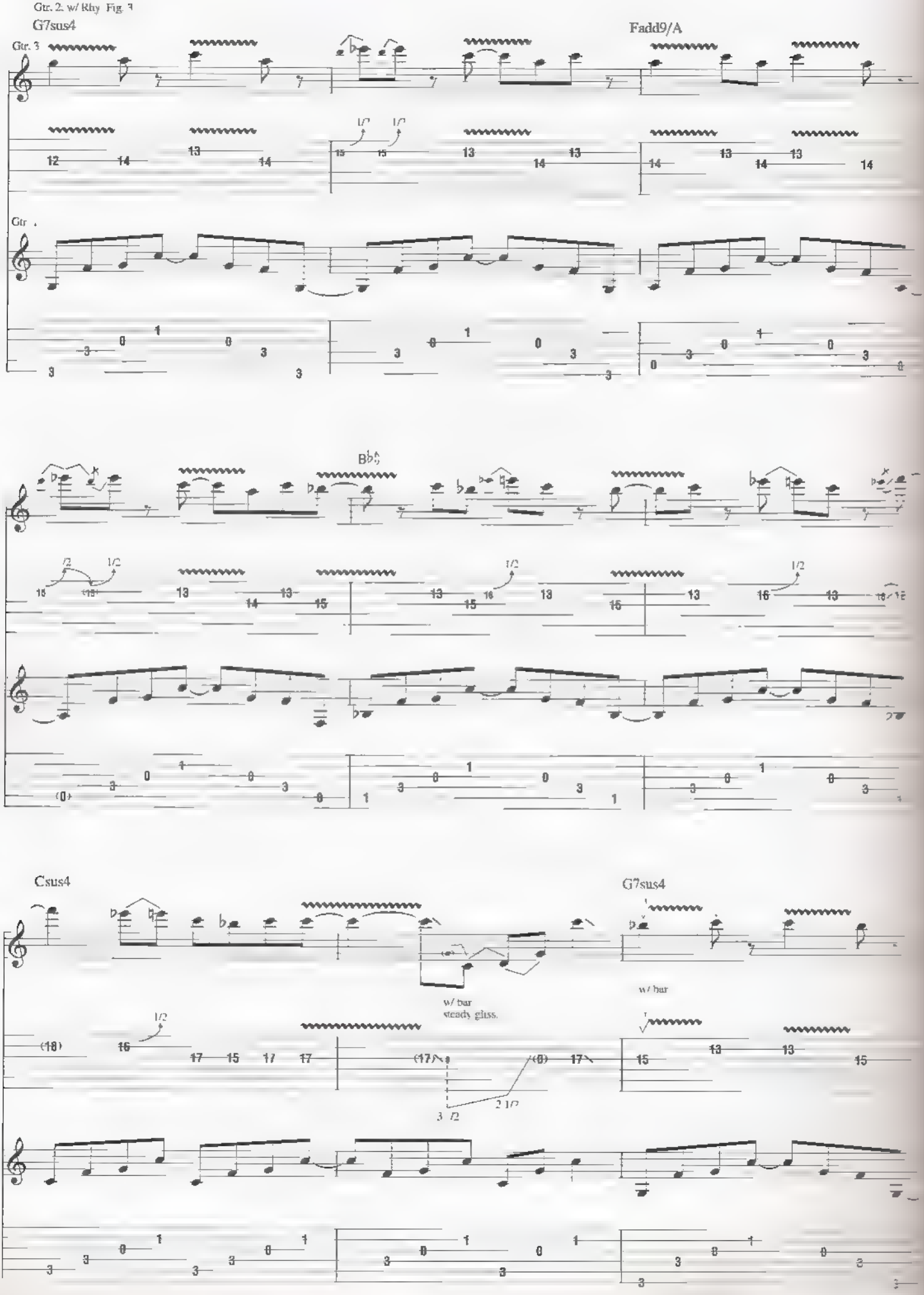
Gtrs. 1 & 2. w/ Rhy. Figs. 1 & 1A (2 times)

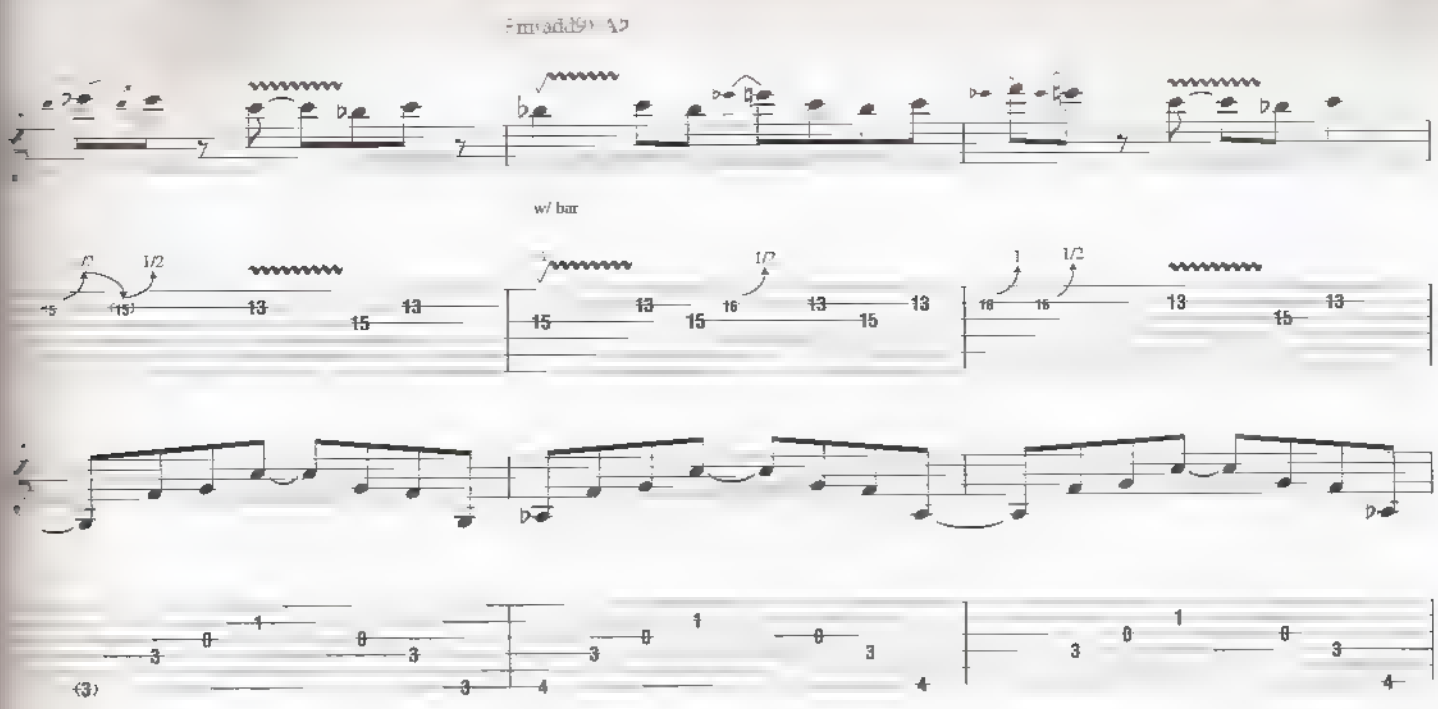


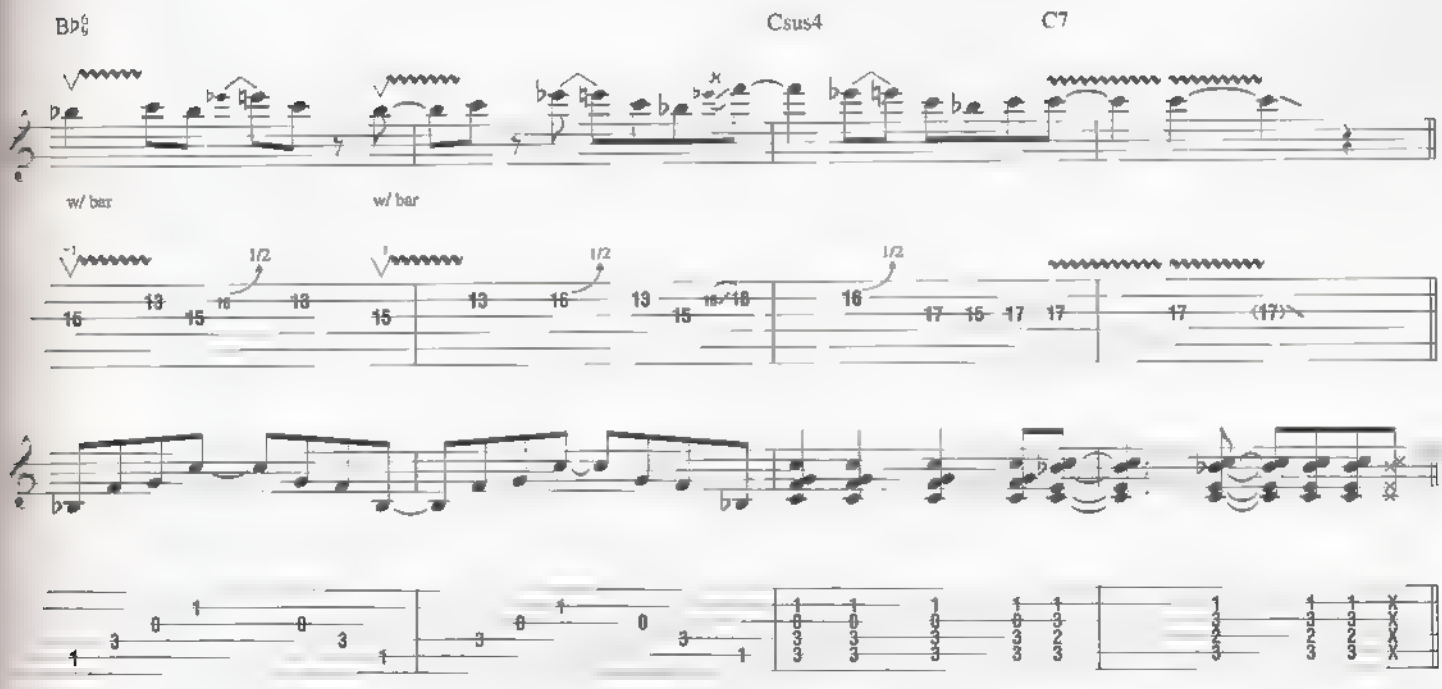


E

Gtr. 2: w/ Rhy. Fig. 3

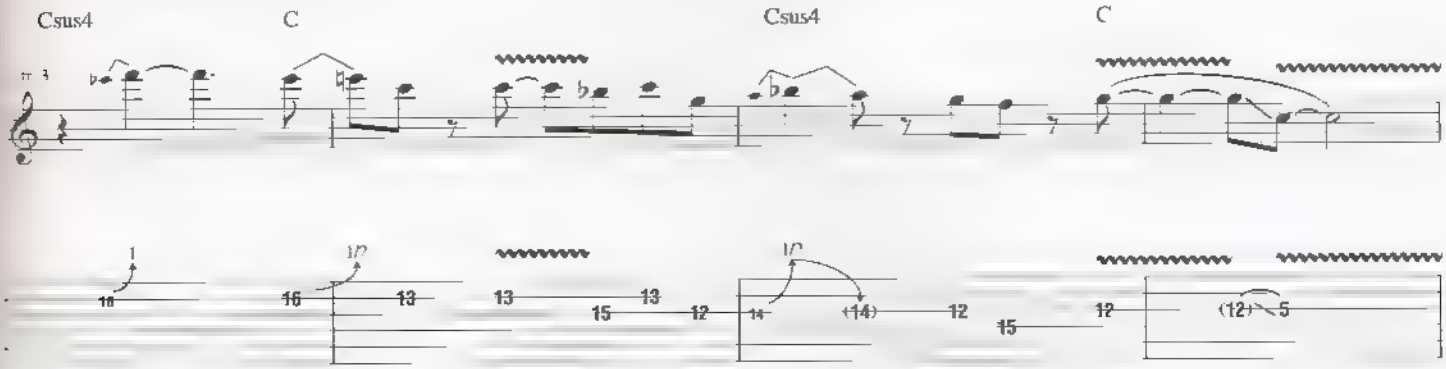


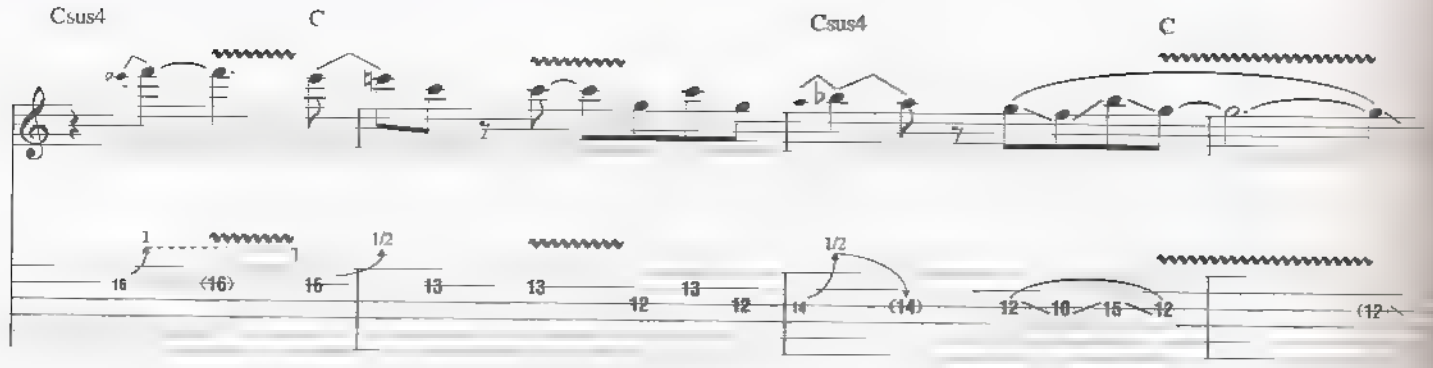




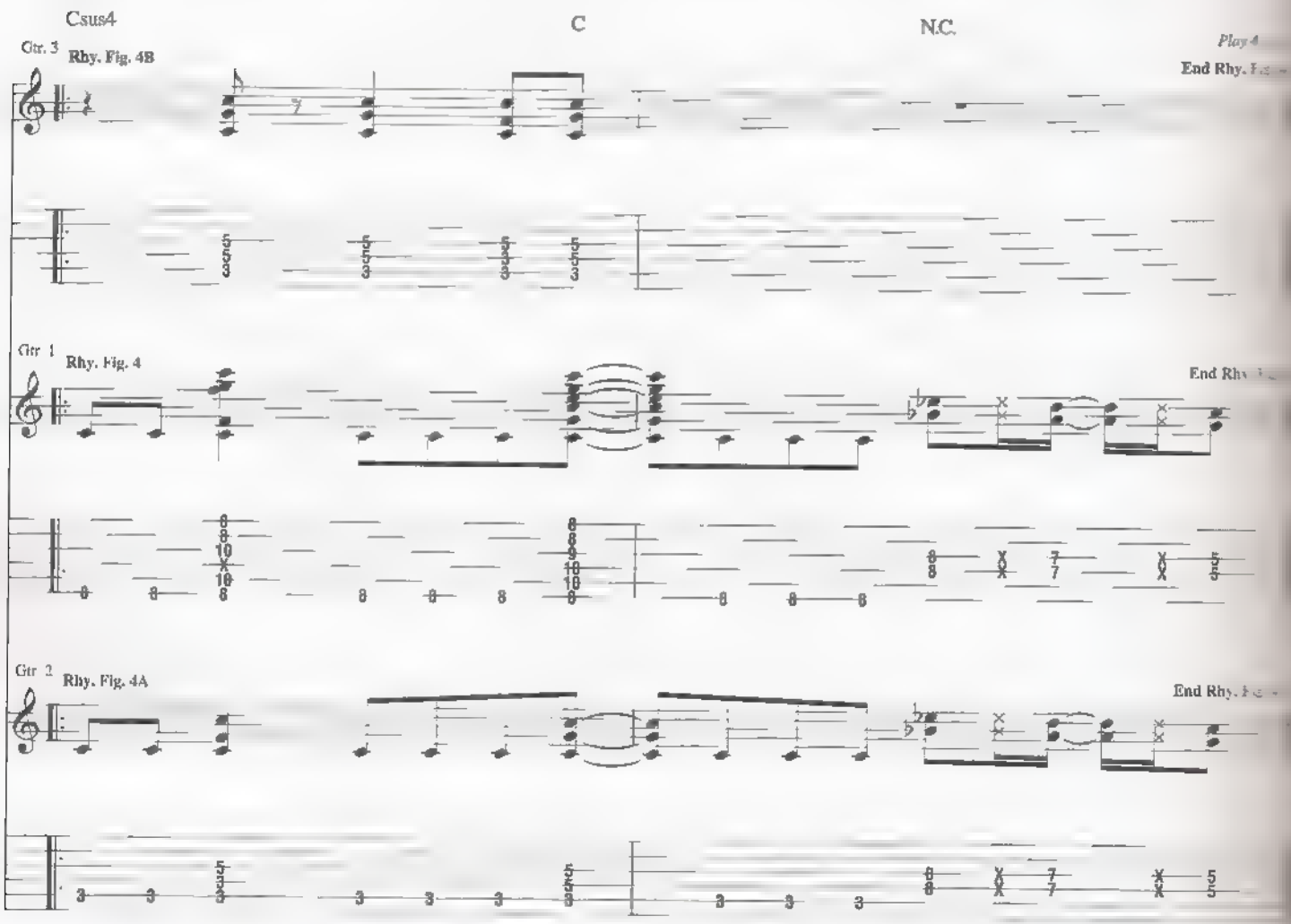
F

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)



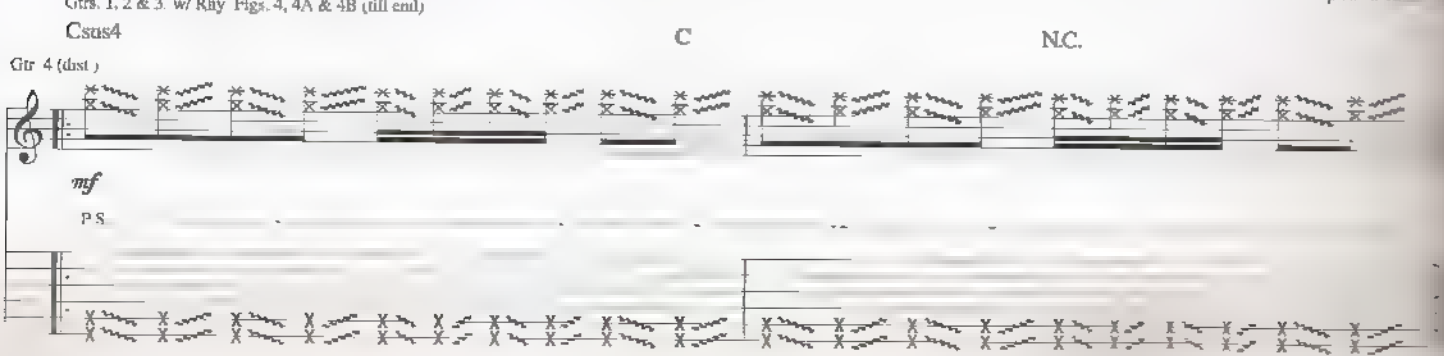


G



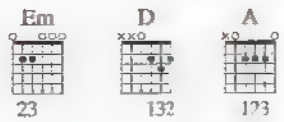
Gtrs. 1, 2 & 3 w/ Rhy. Figs. 4, 4A & 4B (till end)

Repeat and



A LOVE ETERNAL

By Joe Satriani



A

Moderately slow ♩= 80

** Dmaj7 Gmaj7 D/F♯

(Cymbal)

Gtr. 1 (elec.)

mf
w/ dist.

Gtr. 2 (elec.)

mf
w/ clean tone and chorus
let ring throughout

*Gtrs. 3 (acous.) & 4 (elec.)

Rhy. Fig. 1

mf
let ring throughout

*Composite arrangement. Gtr. 4 is multiple gtrs. arr. for one gtr. Gtr. 4 w/ clean tone and chorus

**Chord symbols reflect implied harmony.

Em7 A

End Rhy. Fig. 1

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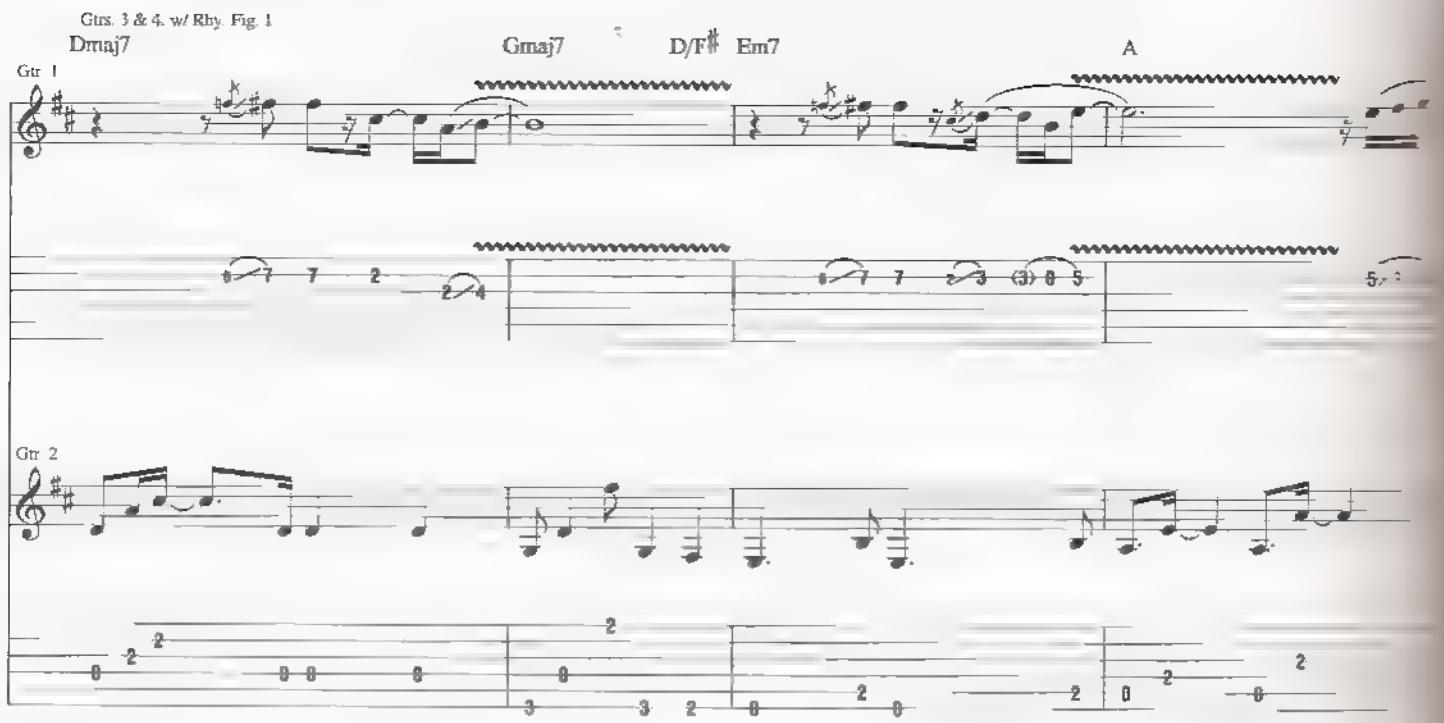
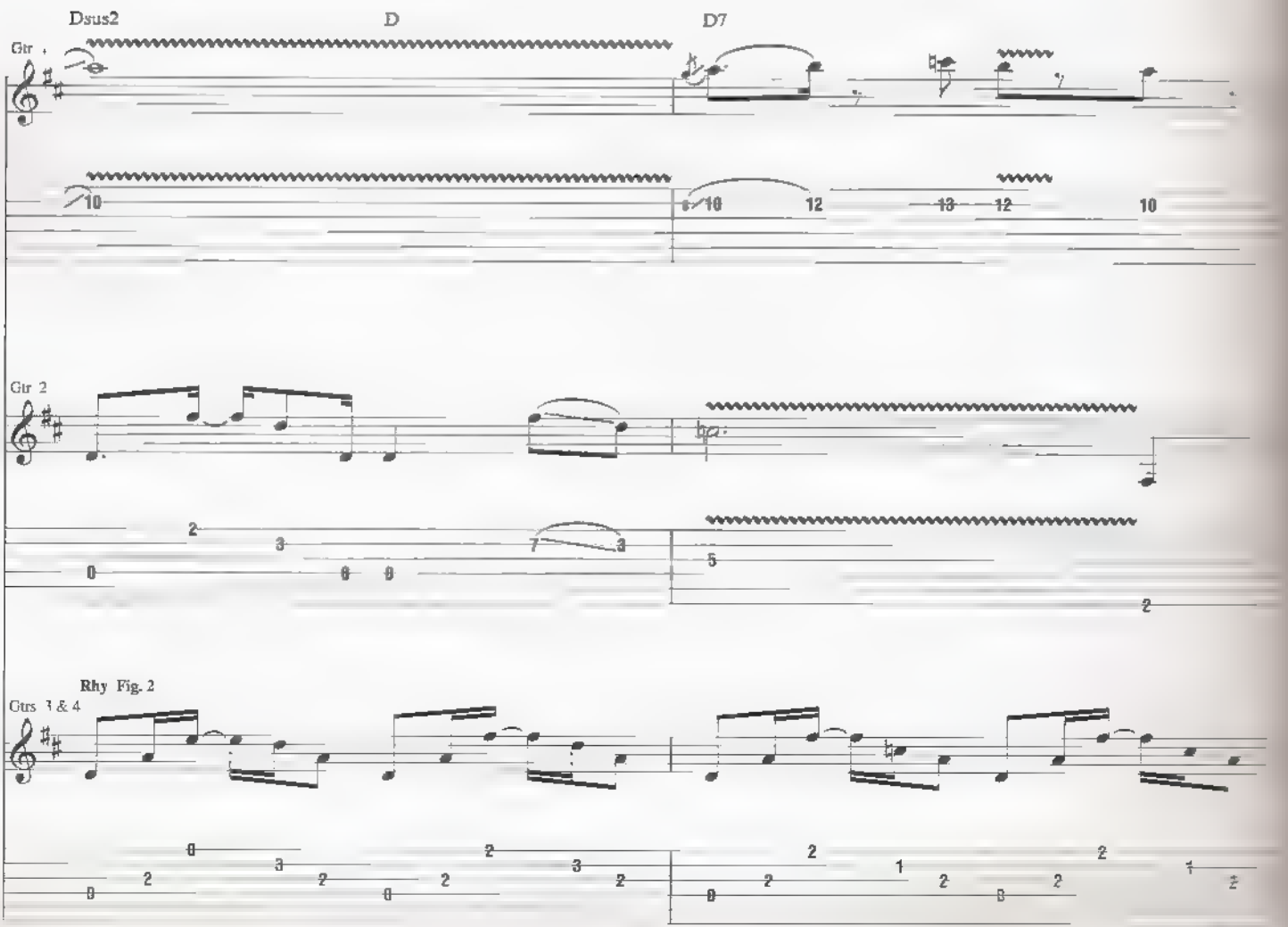
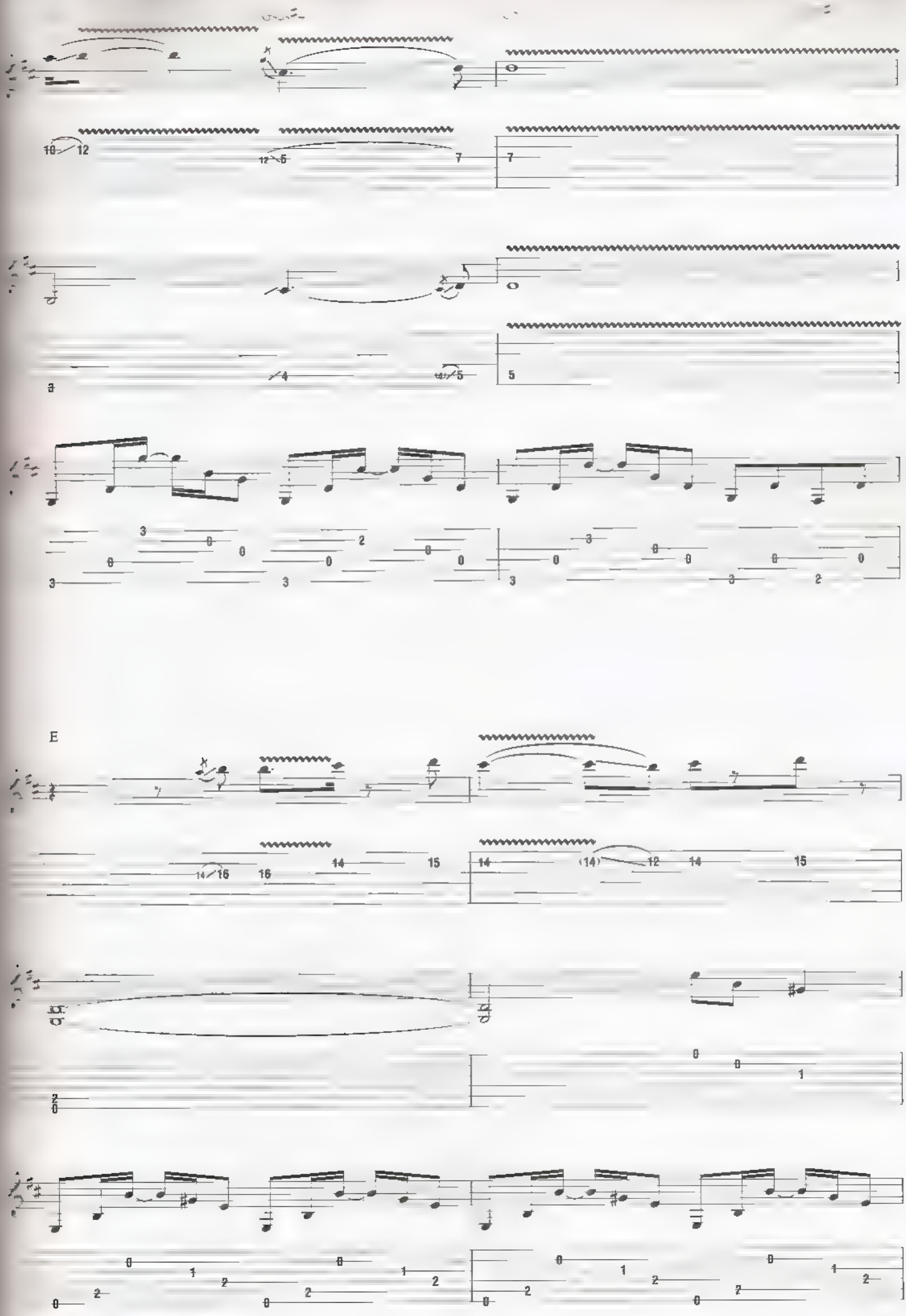
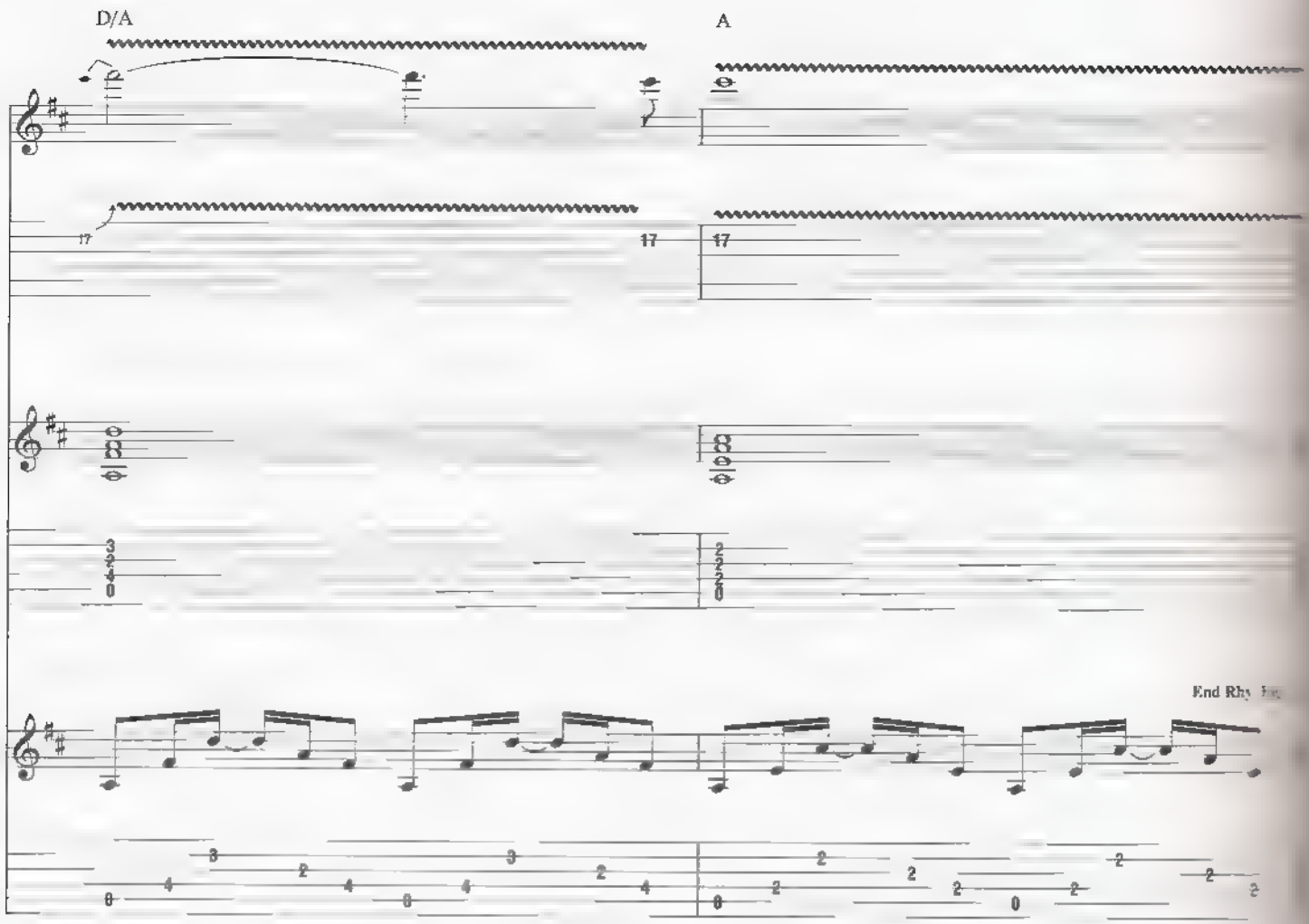

Gtrs. 3 & 4. w/ Rhy. Fig. 1
Dmaj7
Gmaj7
D/F♯
Em7
A
Gtr. 1
Gtr. 2

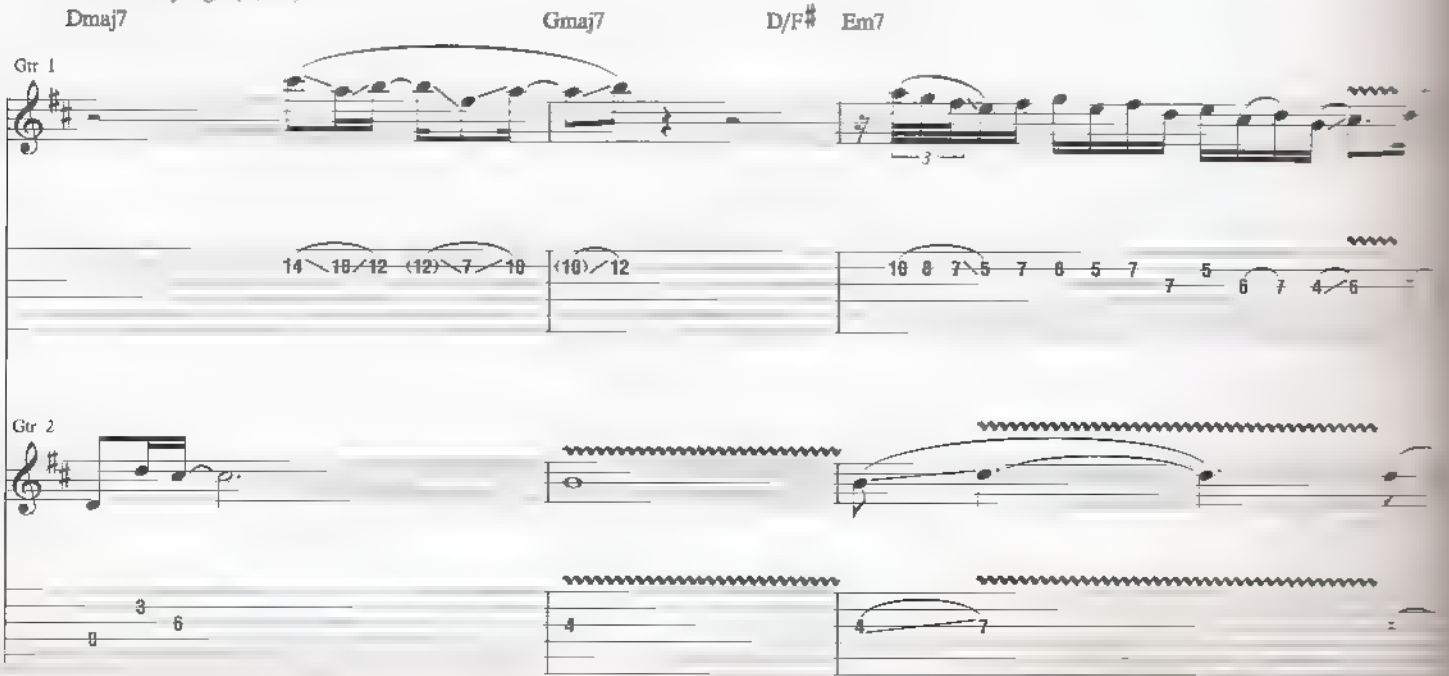

Dsus2
D
D7
Gtr. 1
Gtr. 2
Rhy. Fig. 2
Gtrs. 3 & 4

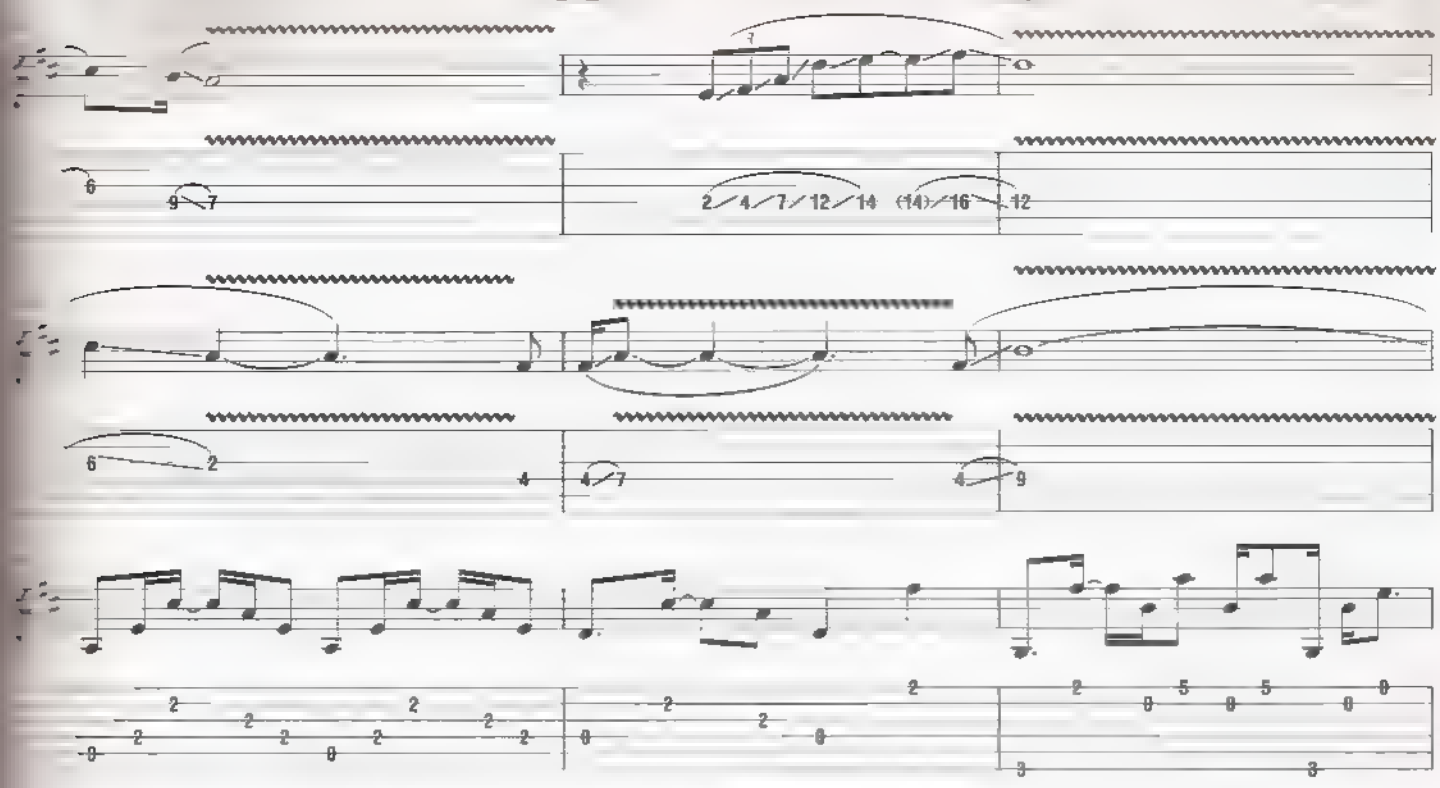

E



B

Gtr 3. w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 4. w/ Rhy. Fig. 1 (2 times)





Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.)

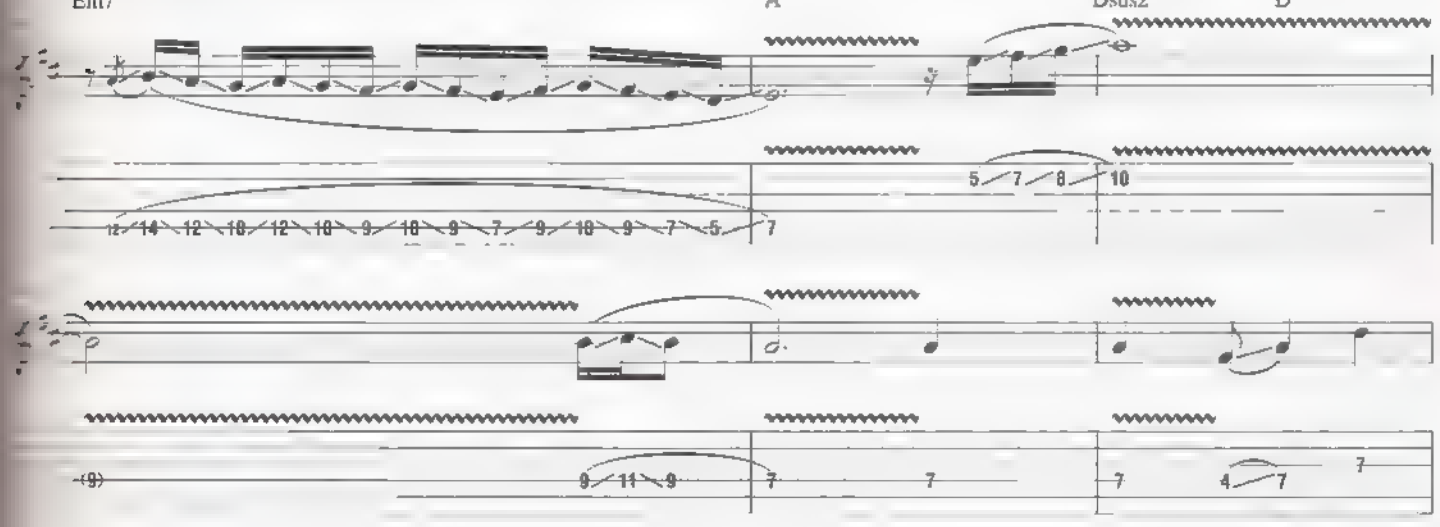
Em7

A

Gtrs. 3 & 4: w/ Rhy. Fig. 2

Dsus2

D



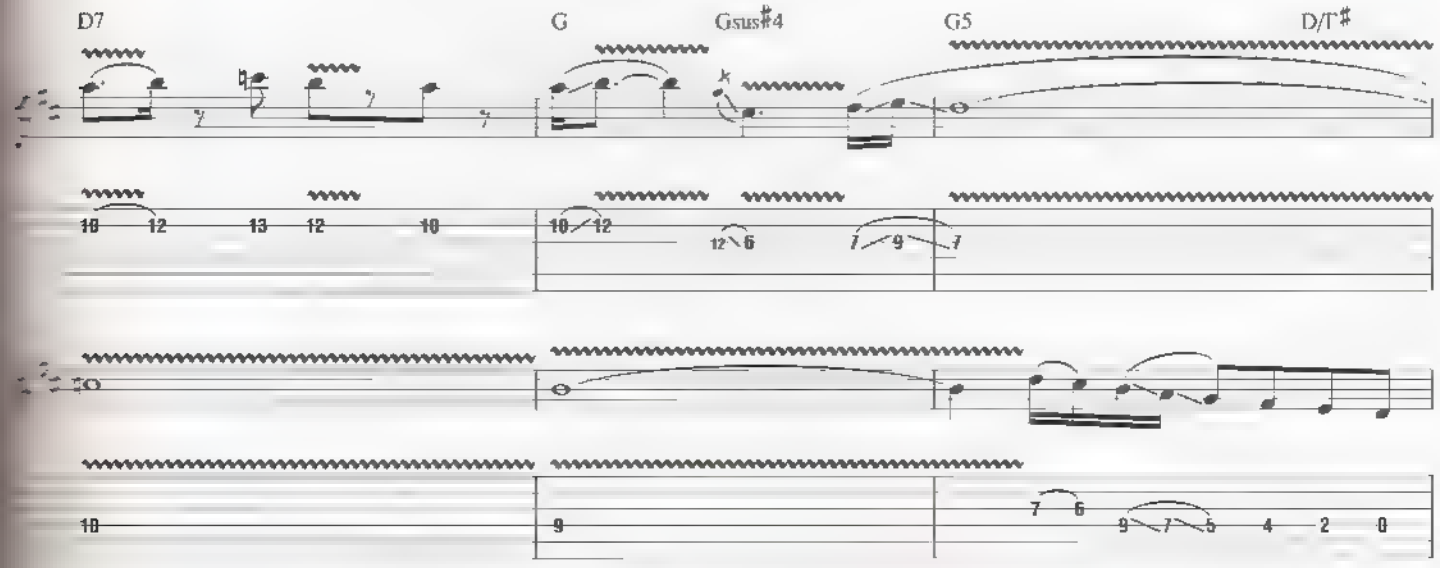
D7

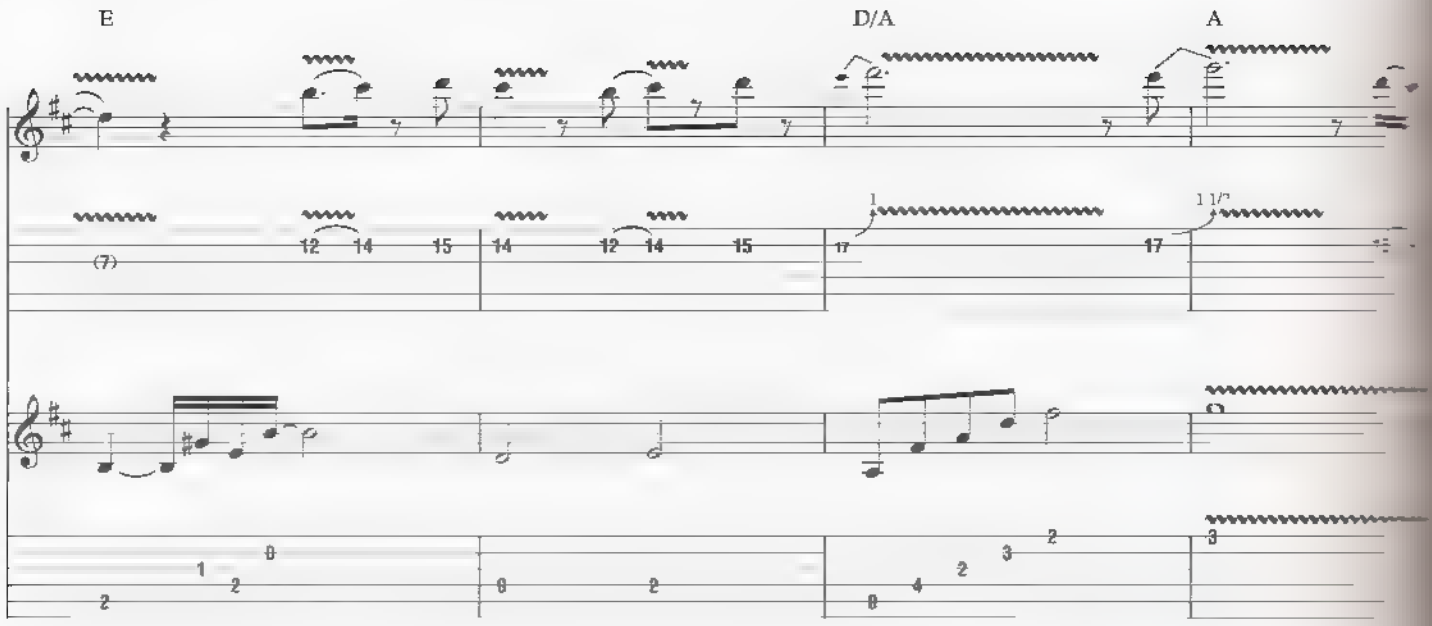
G

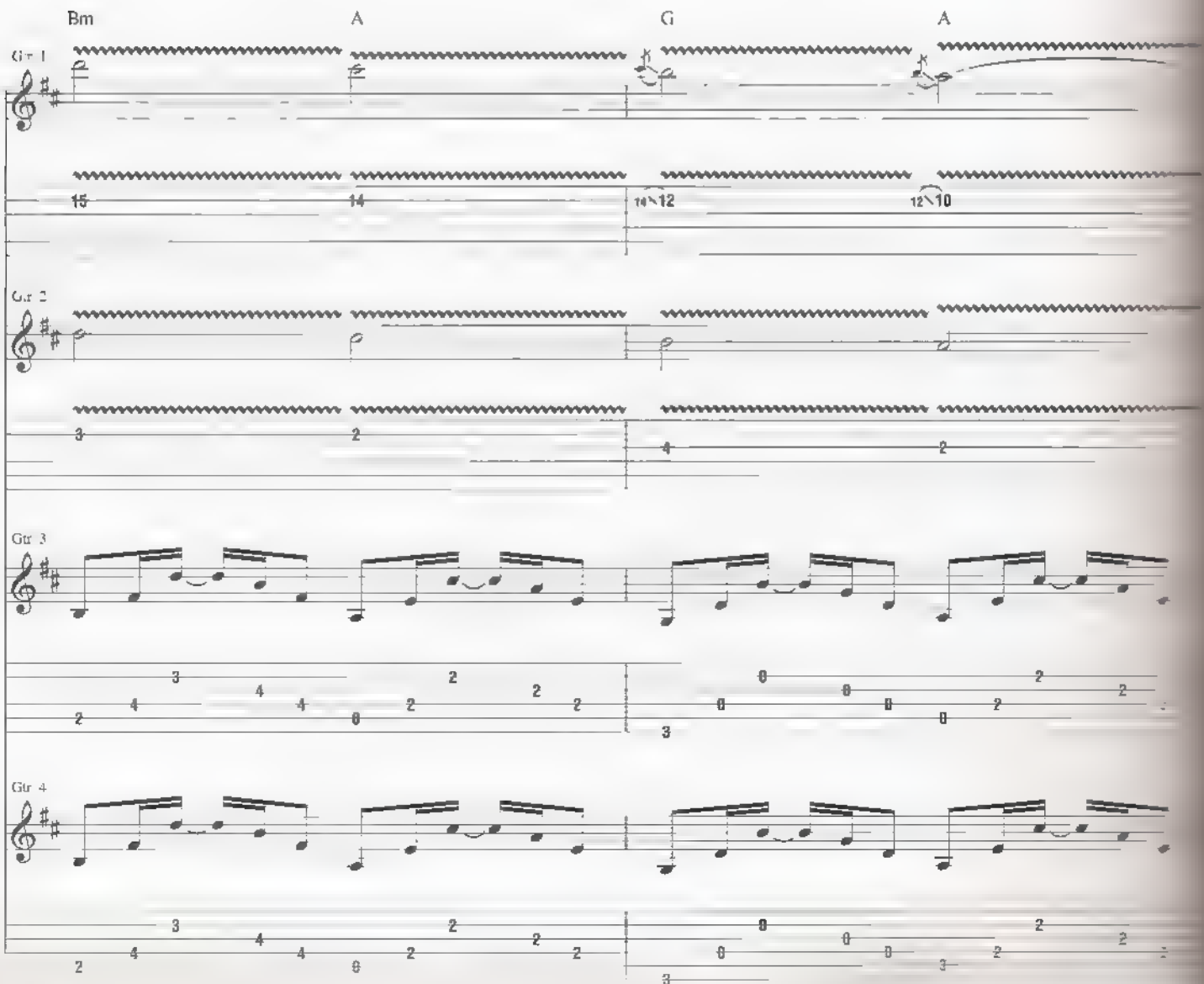
Gsus♯4

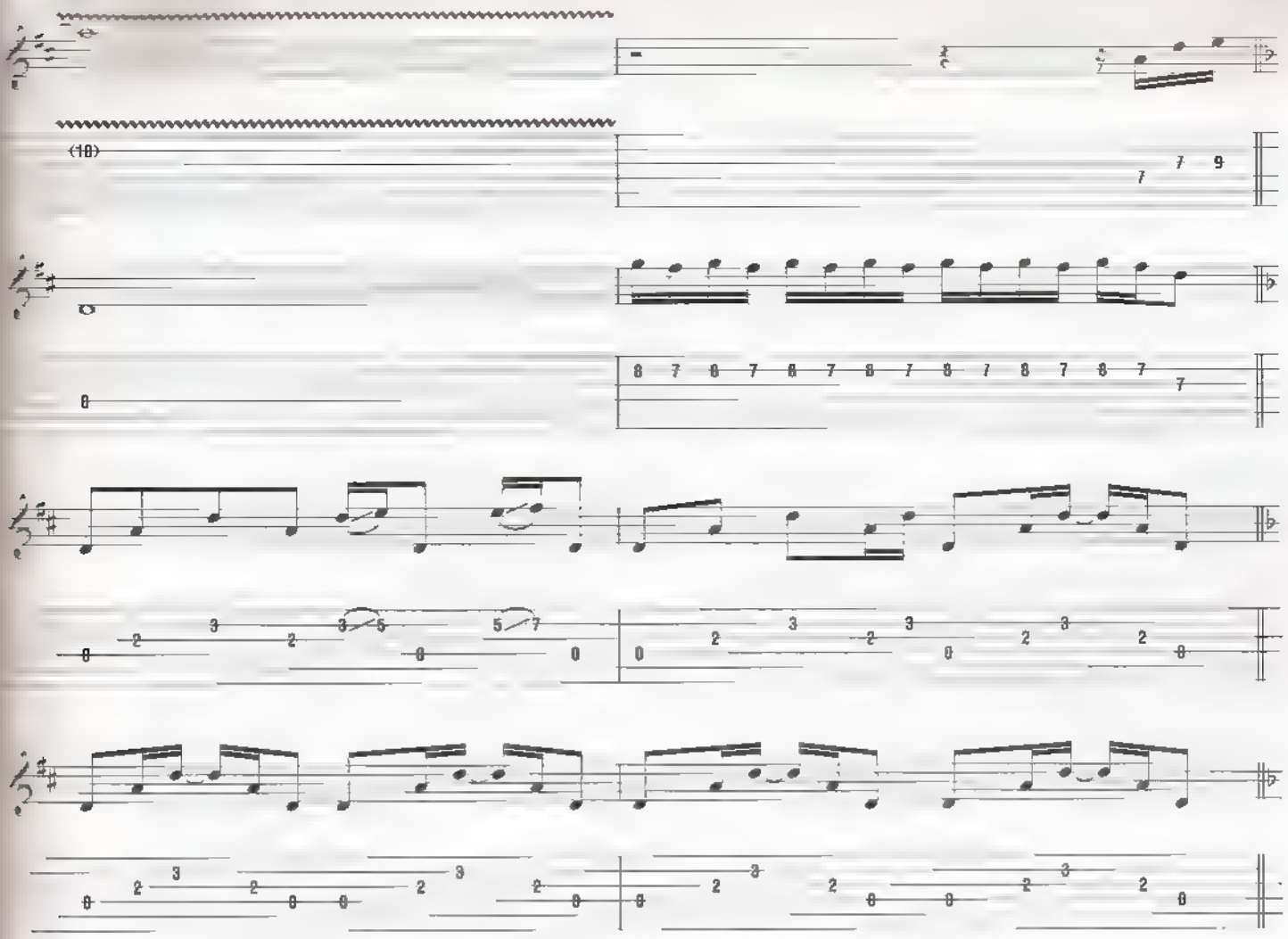
G5

D/F♯



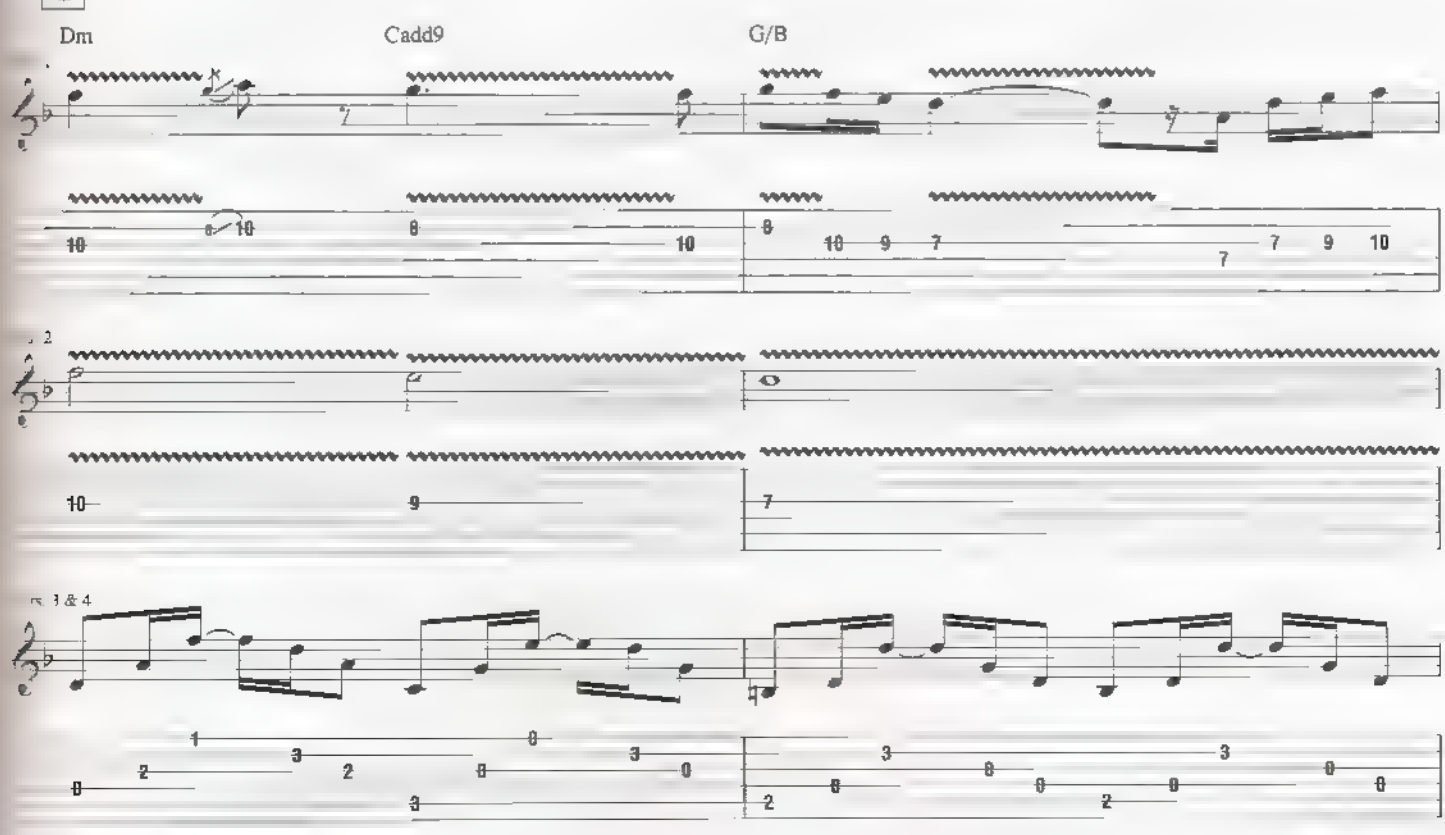

E
D/A
A

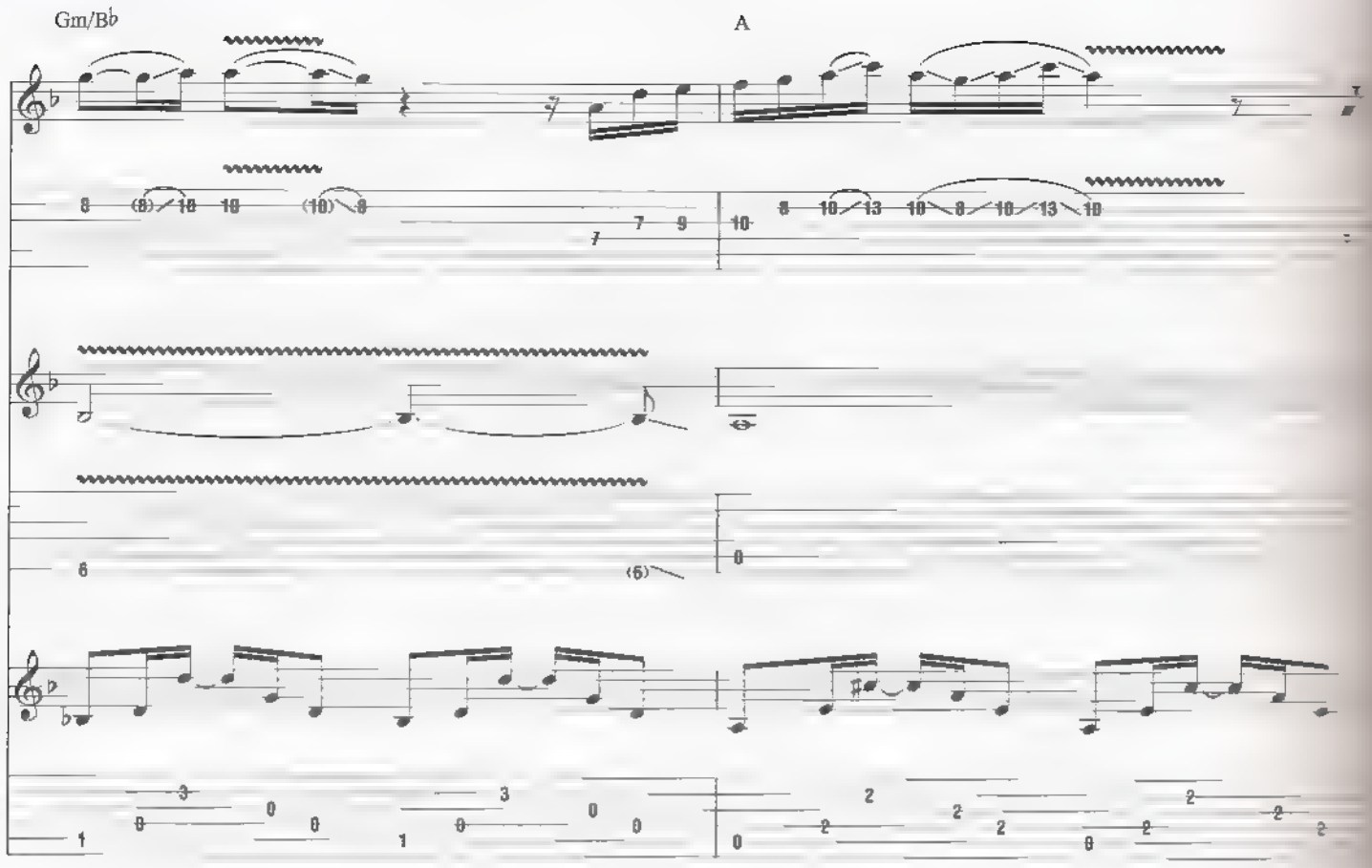

Bm
A
G
A
Gtr 1
Gtr 2
Gtr 3
Gtr 4

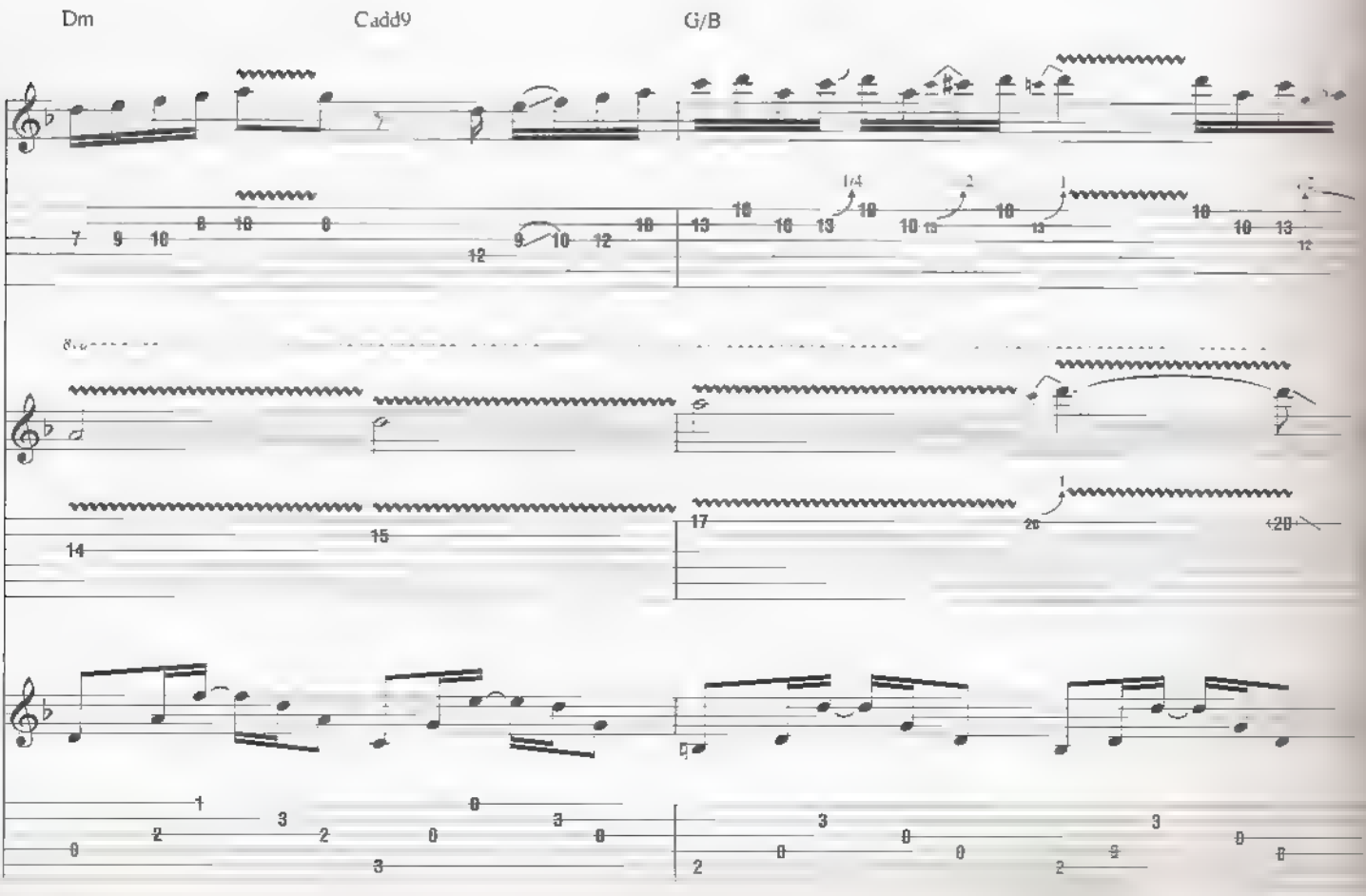


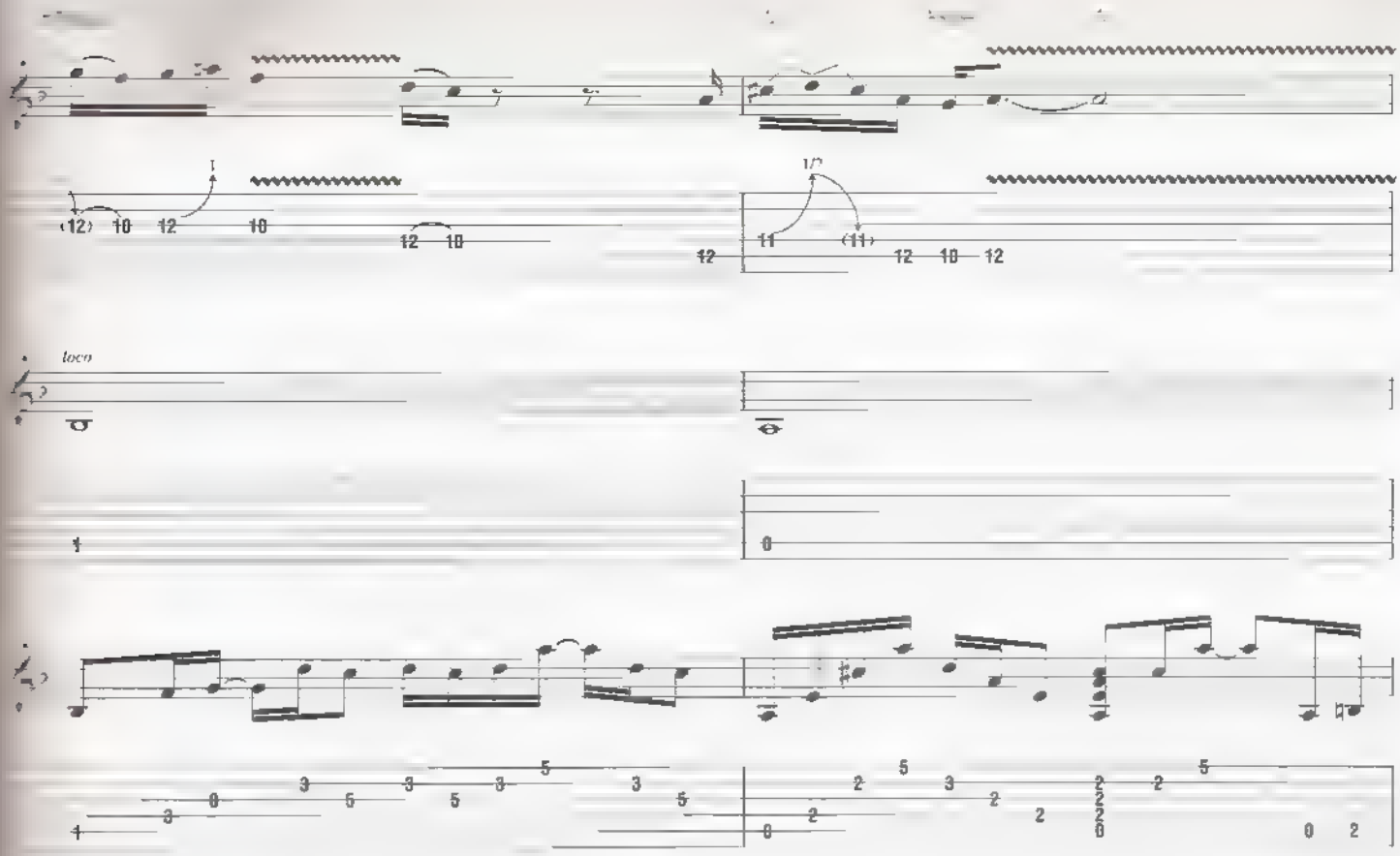
C

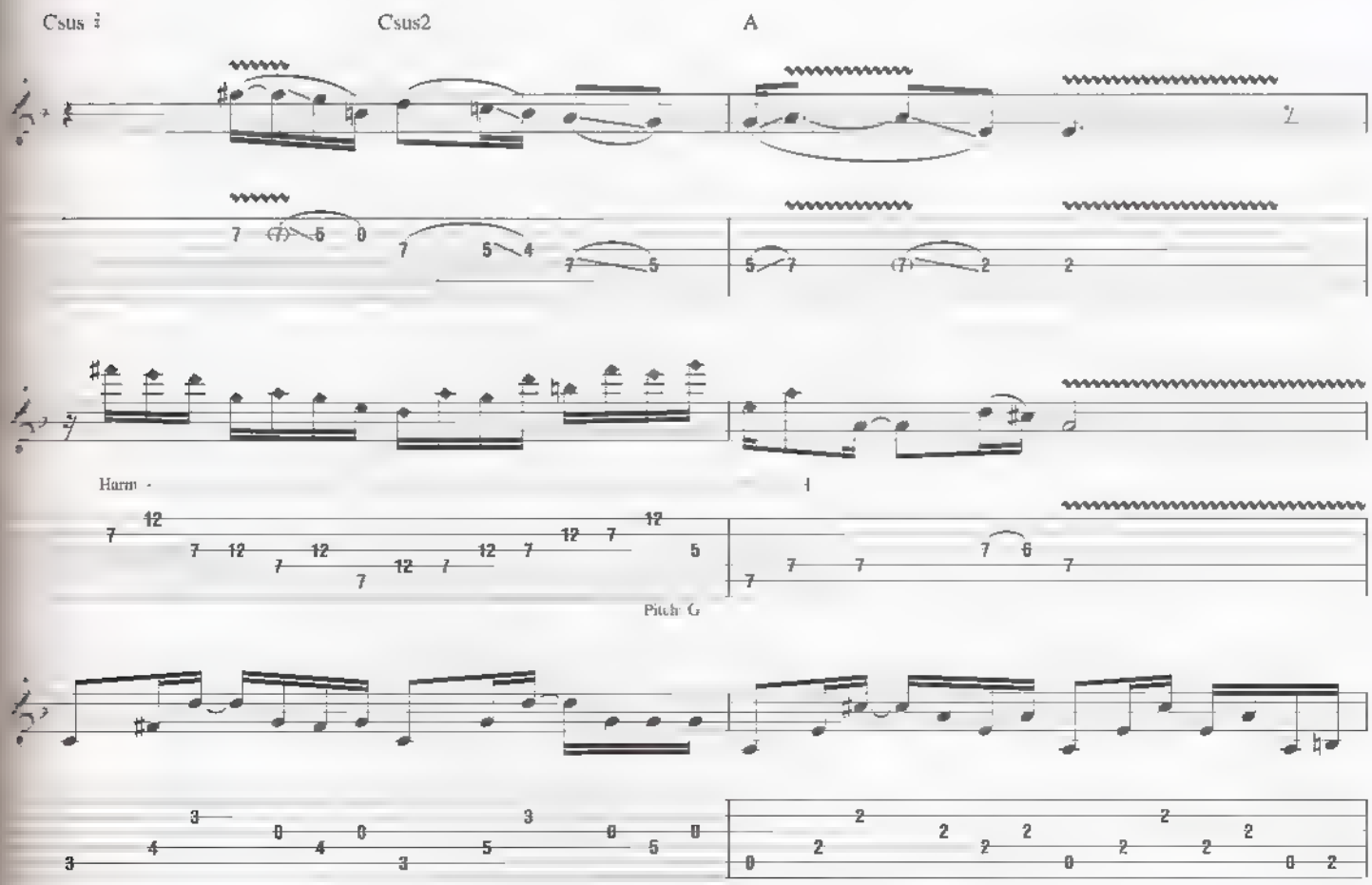
Dm Cadd9 G/B

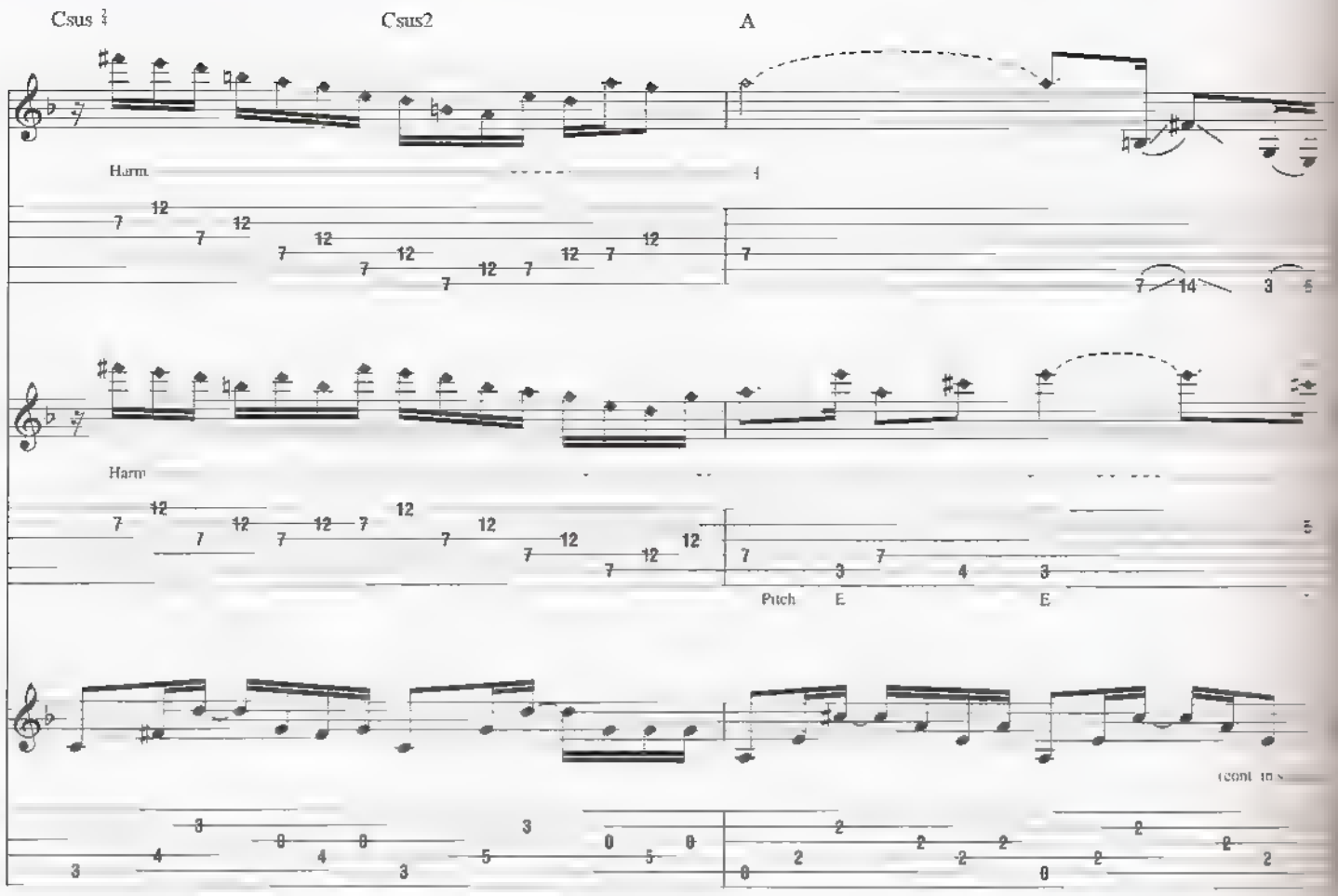


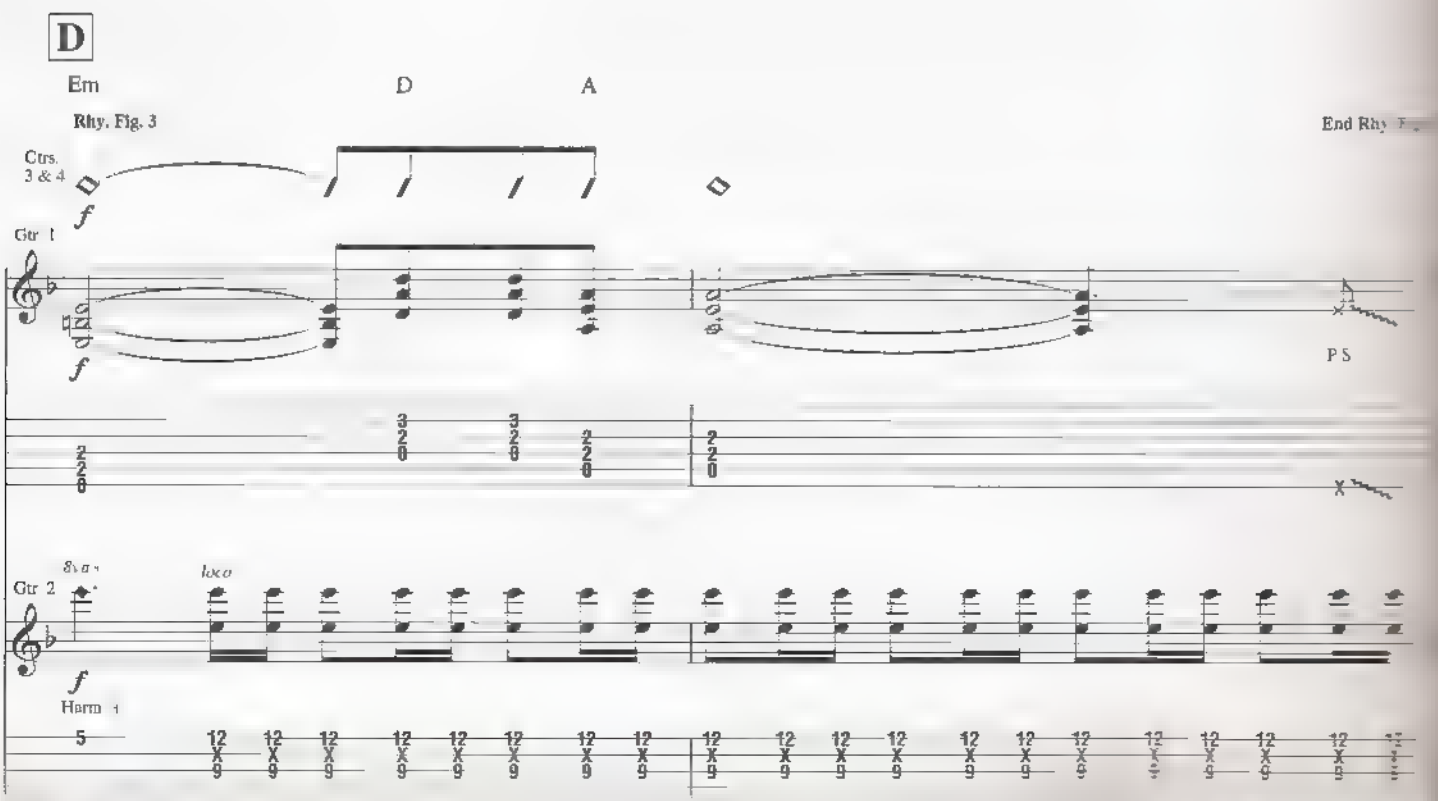

Gm/B♭
A

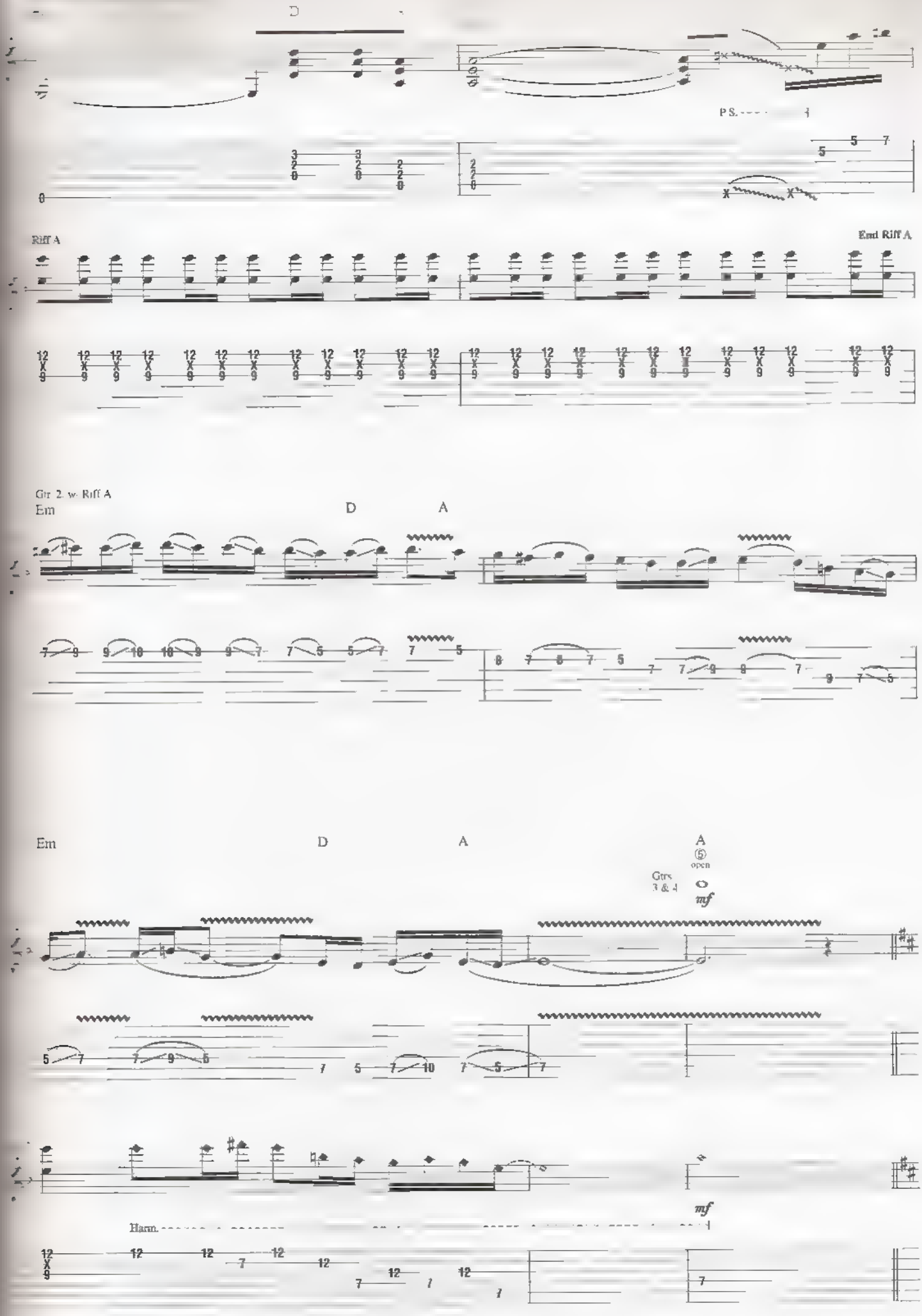

Dm
Cadd9
G/B


loco


Csus 1
Csus2
A
Harm.
Pitch: G

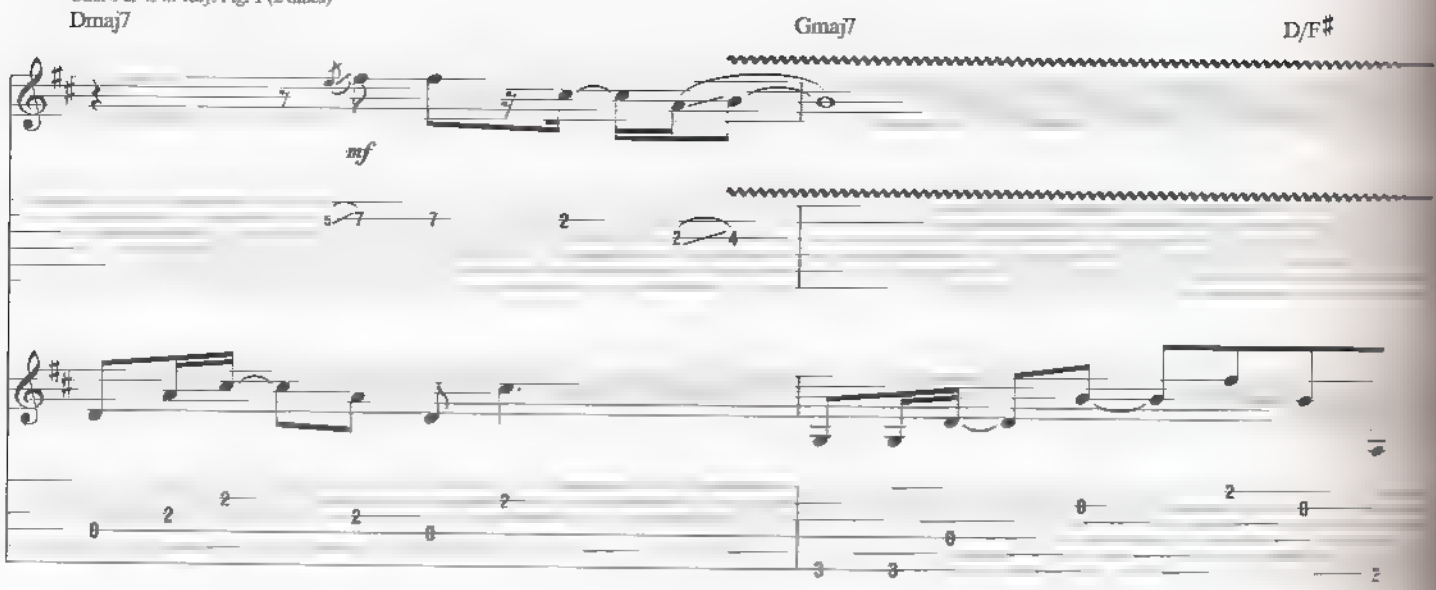

Csus
Csus2
A
Harm.
Harm
Pitch
E
E
(cont. in s

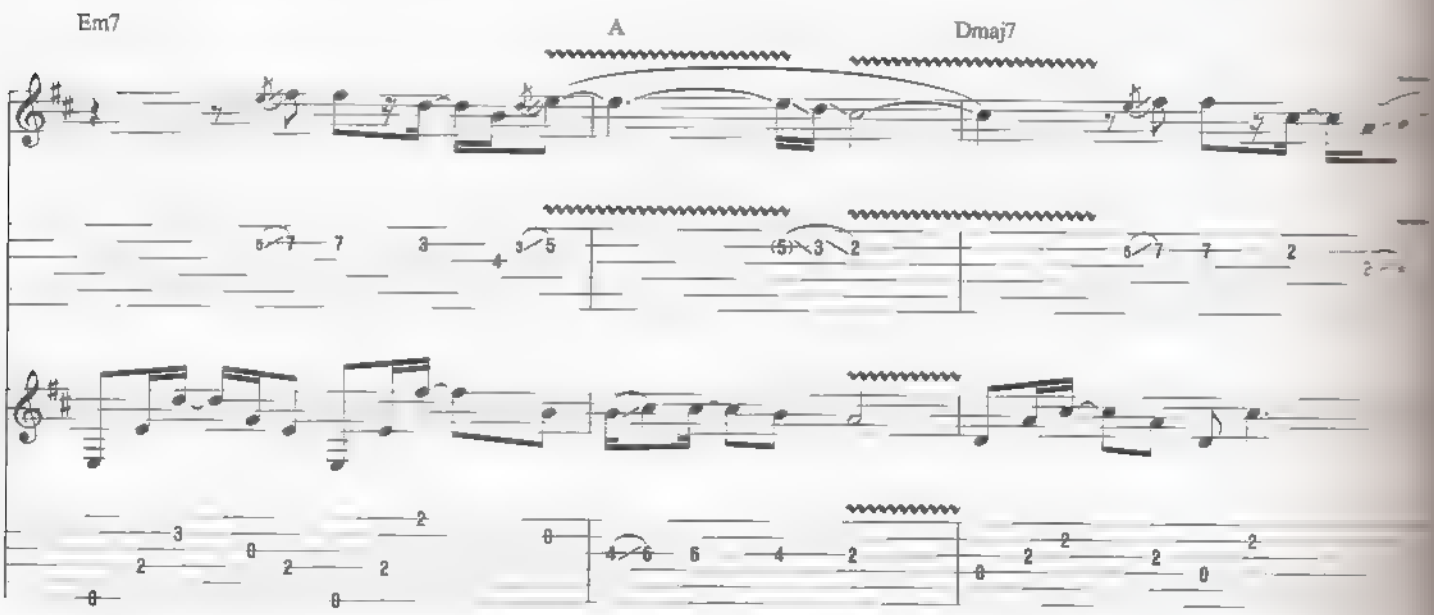

D
Em
D
A
Rhy. Fig. 3
End Rhy. F
Ctrs. 3 & 4
Gtr 1
P.S.
8va
loco
Gtr 2
Harm.

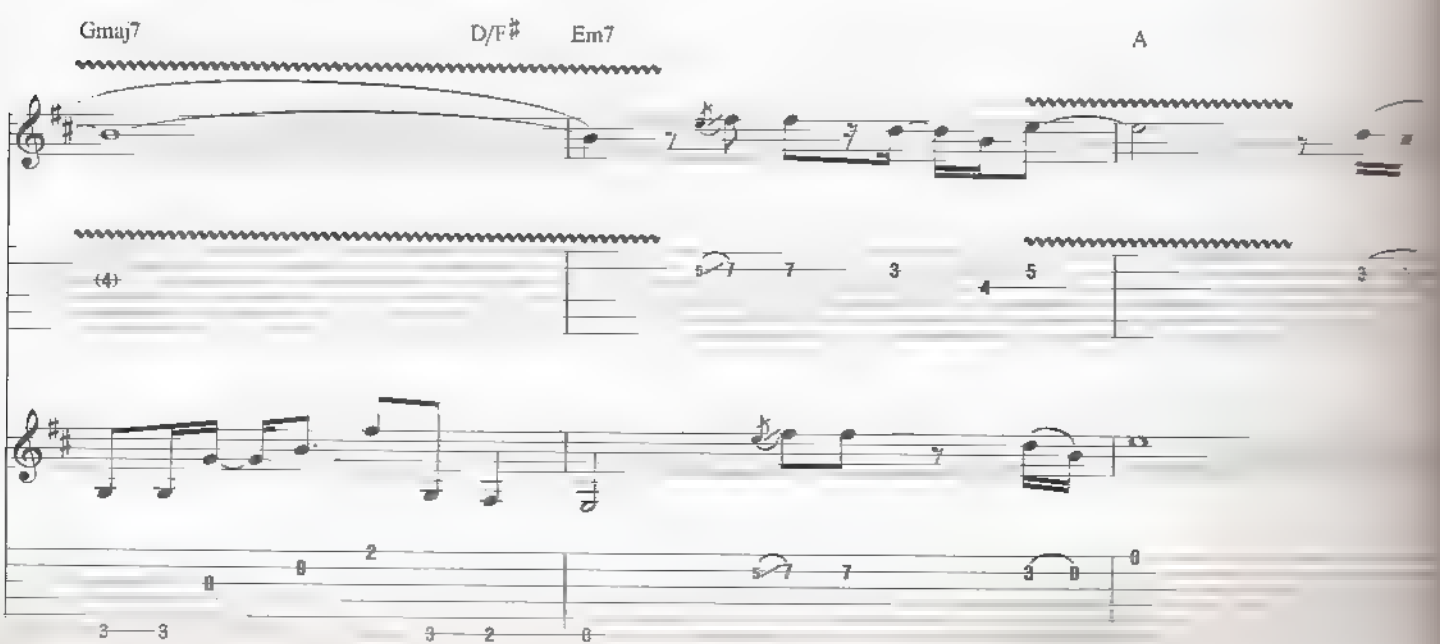

D
P.S.
Riff A
End Riff A
Gtr 2 w/ Riff A
Em
D
A
Em
D
A
A
5
open
Gtrs 3 & 4
mf
mf
Harm.

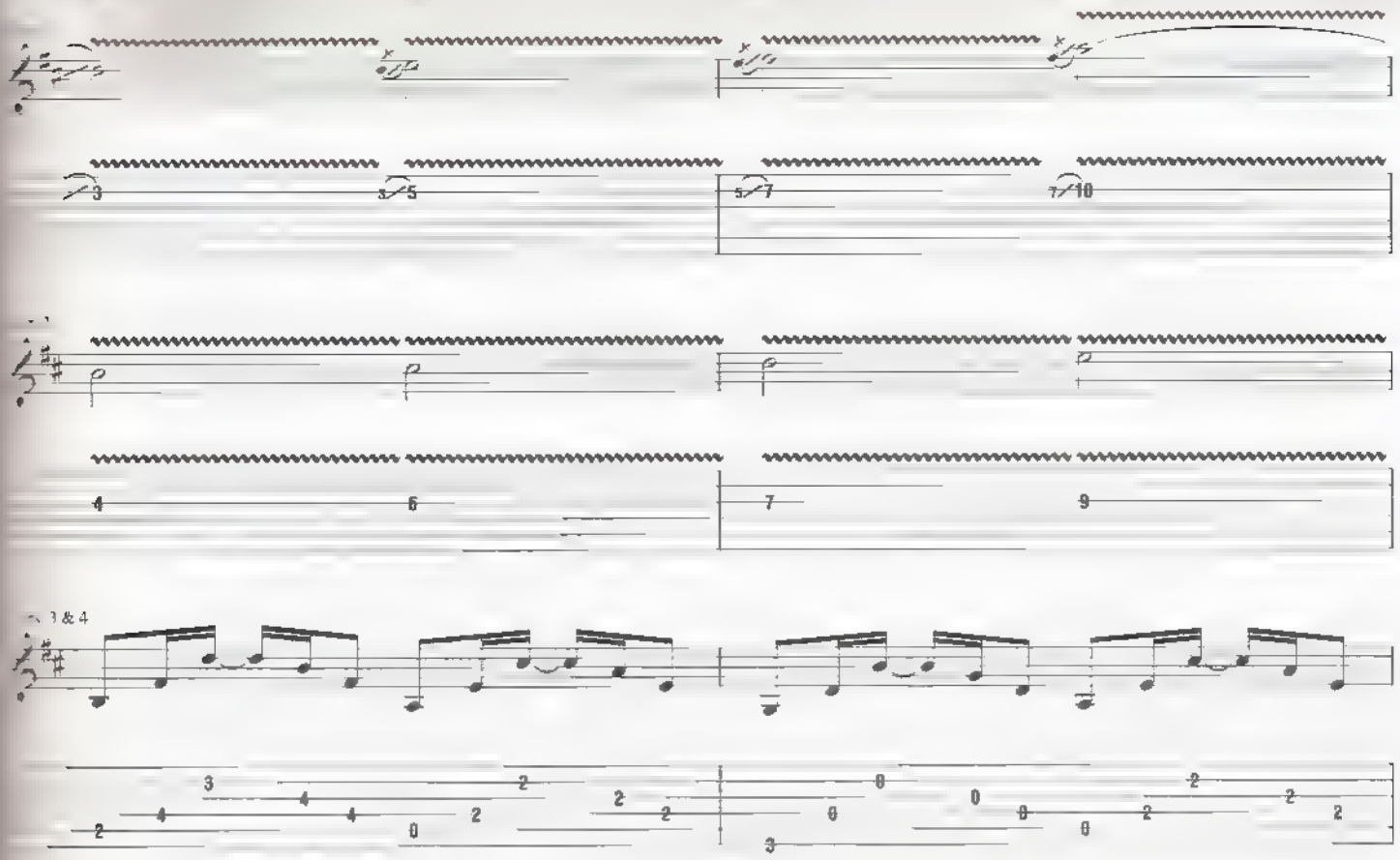
E

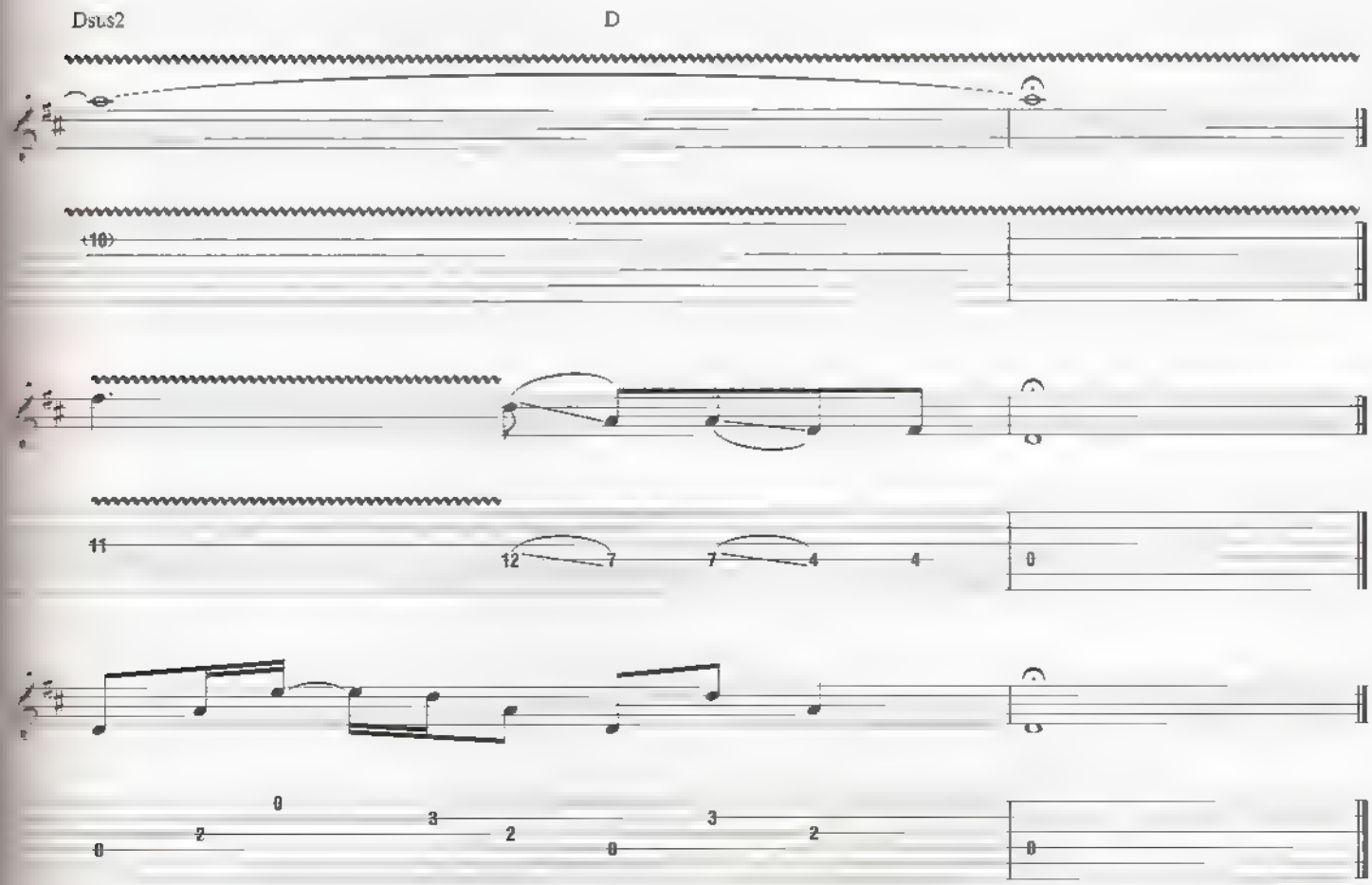
Gtrs. 3 & 4. w/ Rhy. Fig. 1 (2 times)





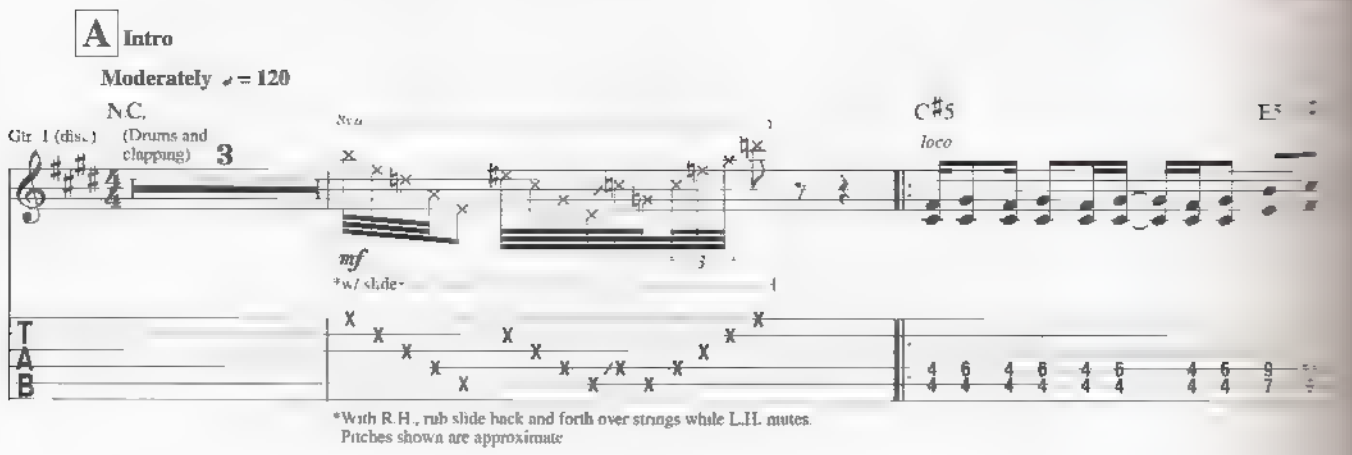


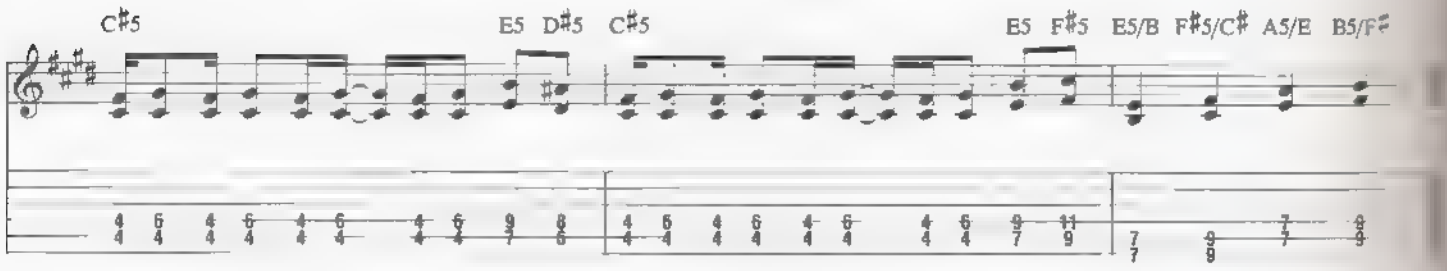

3 & 4

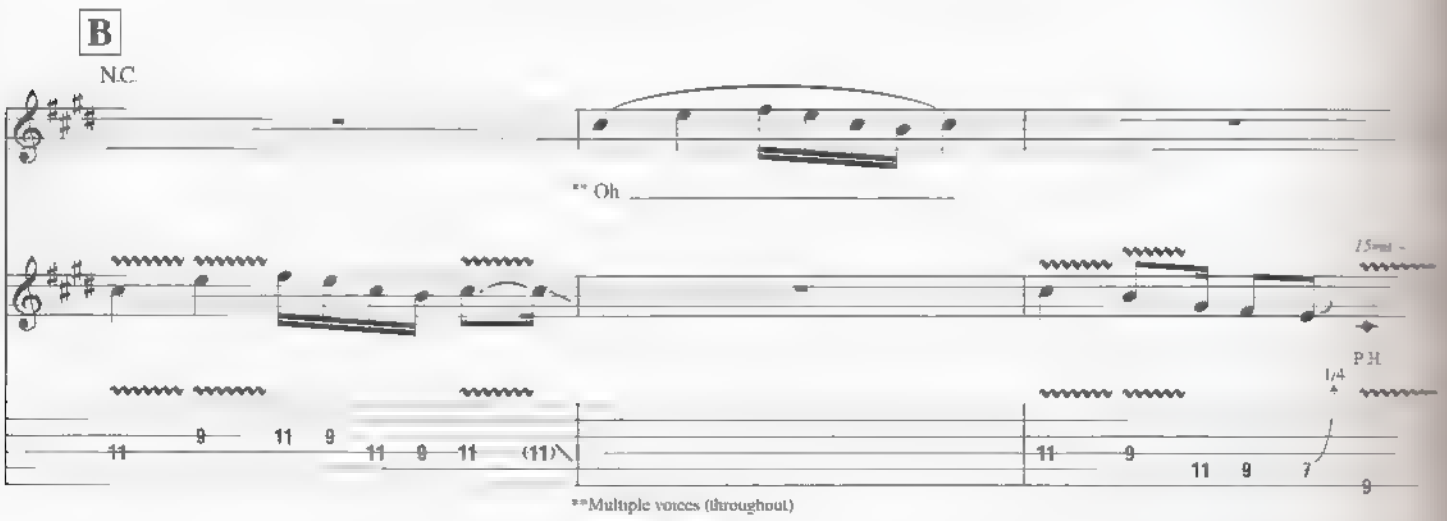

Dsus2
D

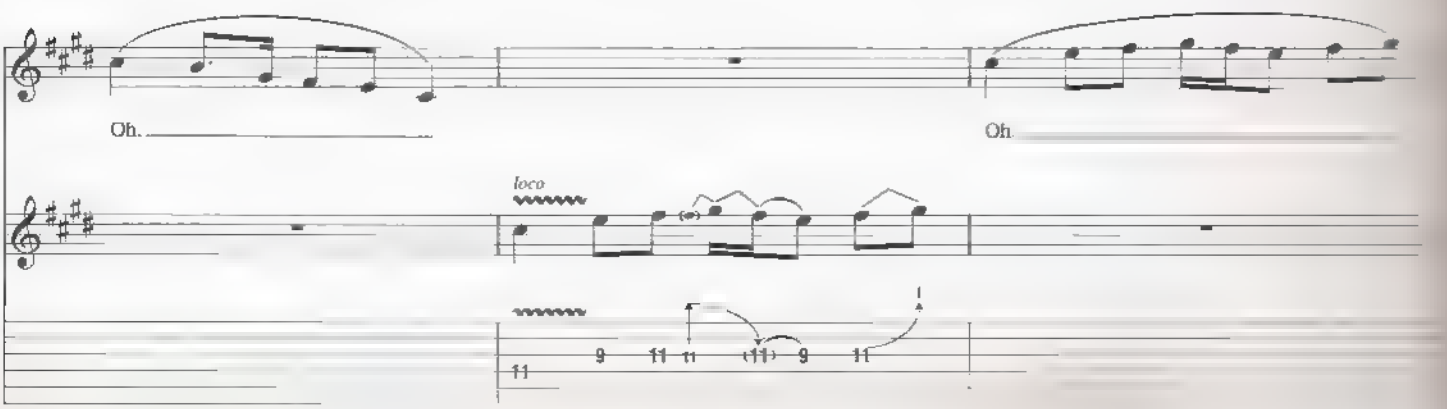
CROWD CHANT

By Joe Sa









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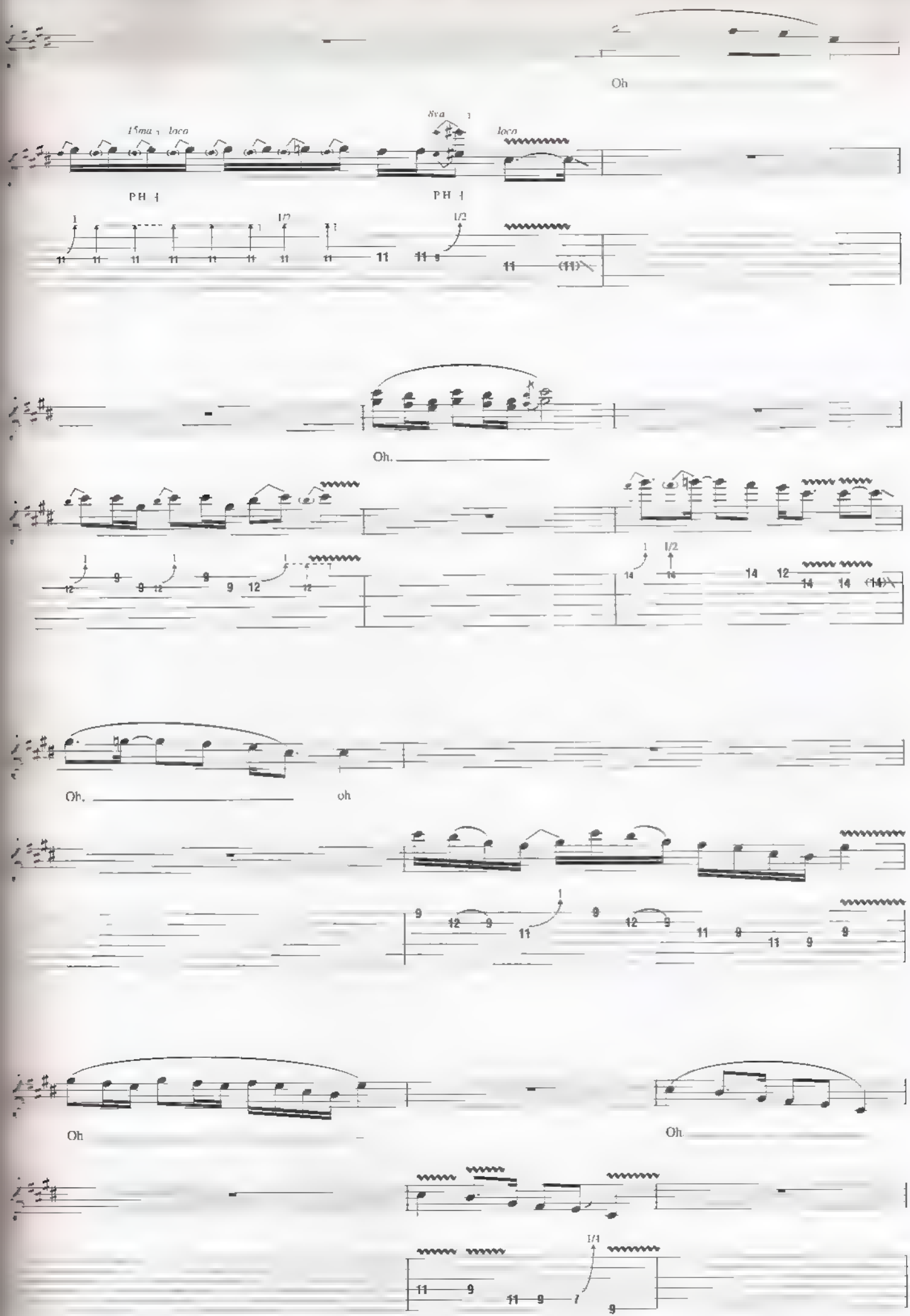
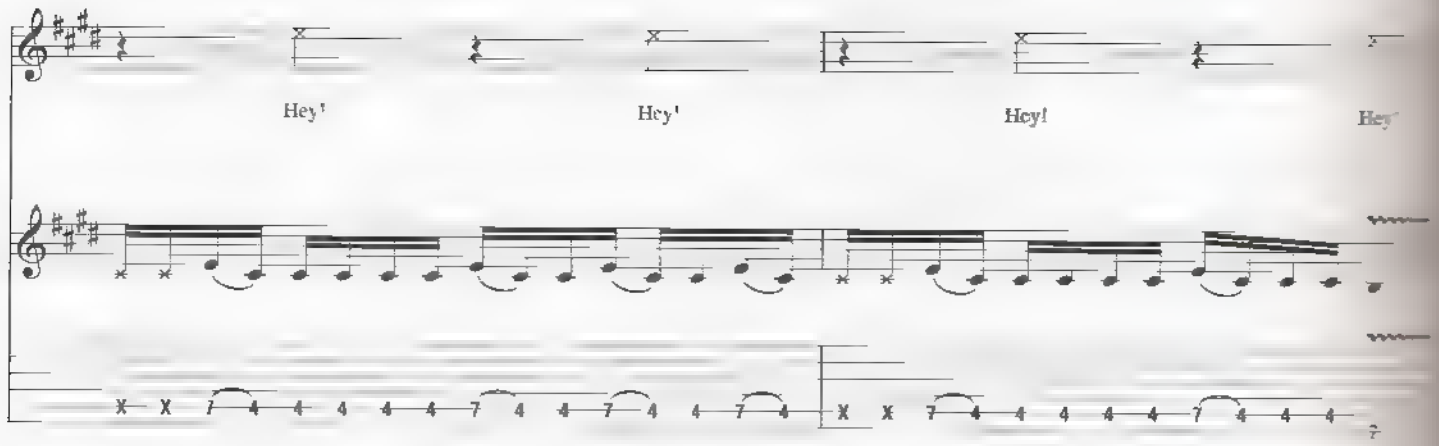
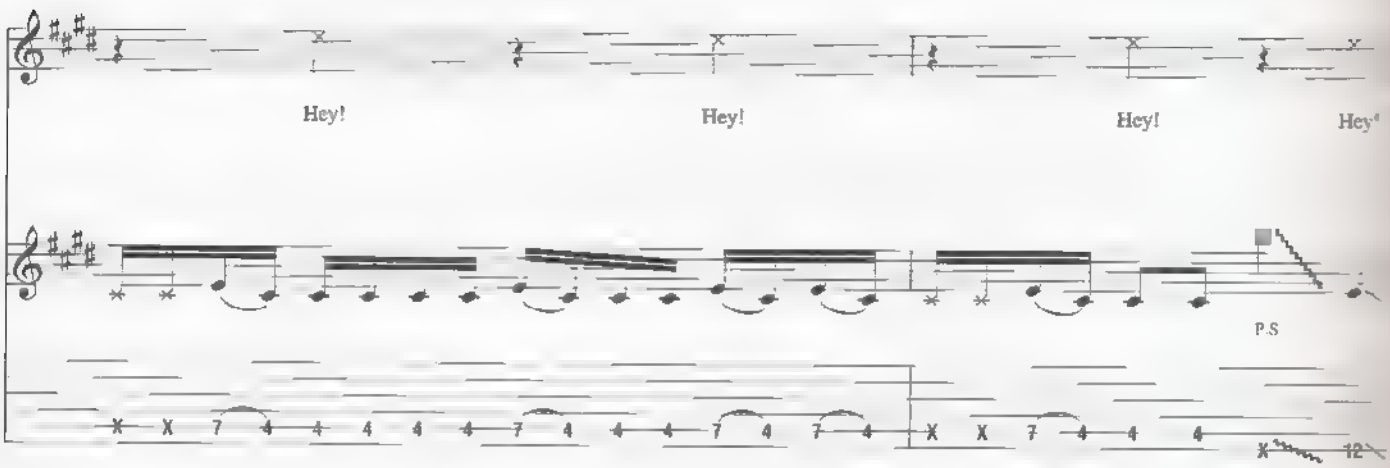
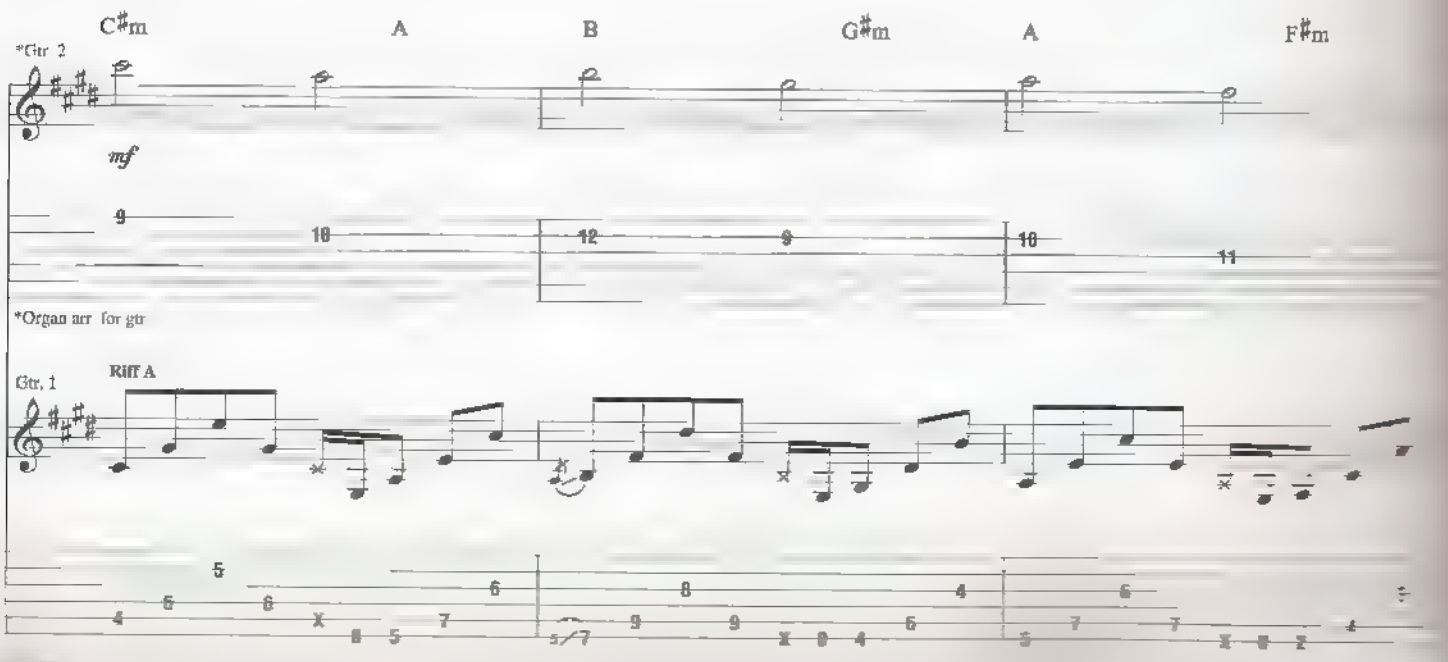
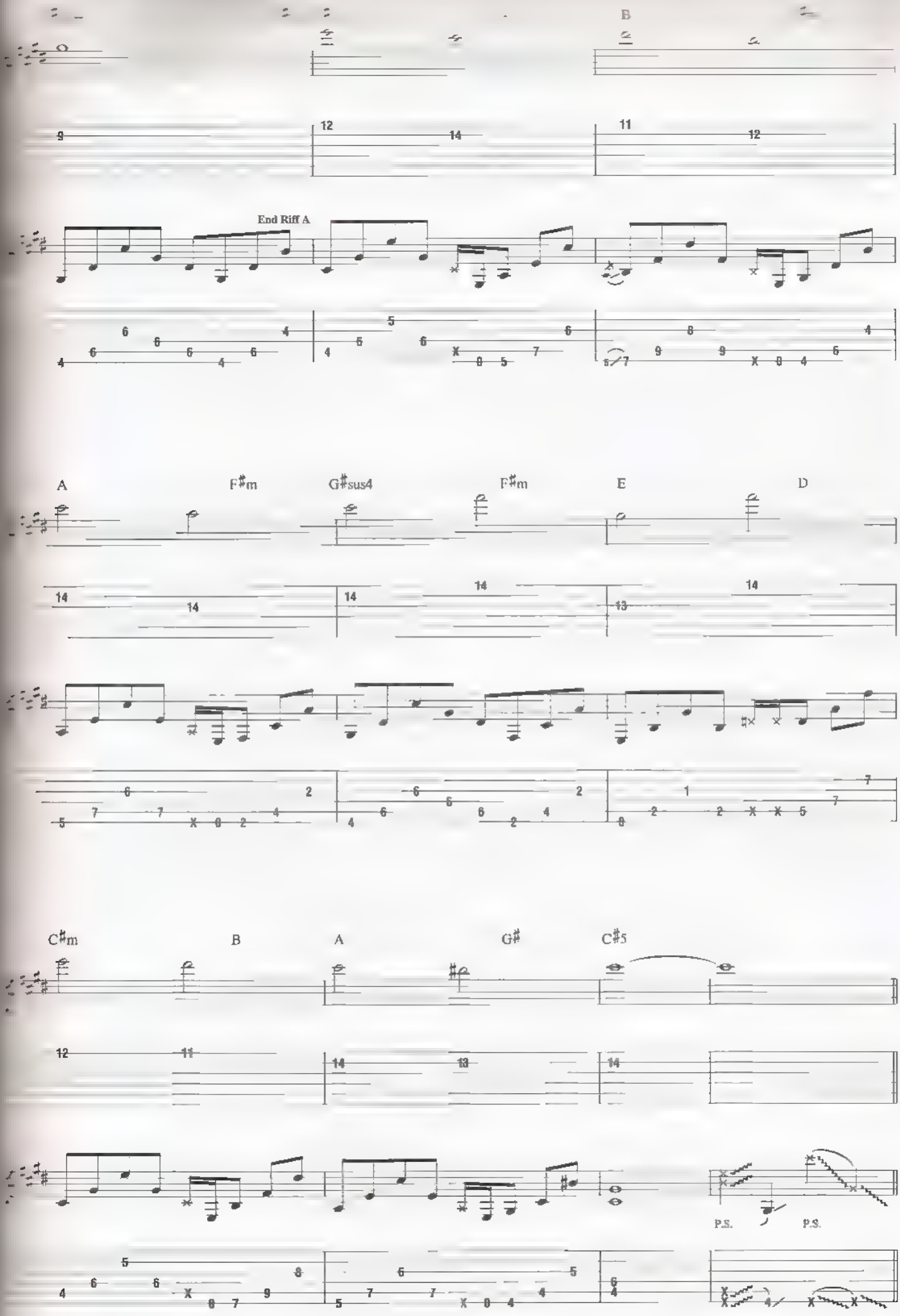

Oh
15ma
loco
8va
loco
P H
P H
Oh.
Oh.
oh
Oh
Oh
1/4


Hey!
Hey!
Hey!
Hey!


Hey!
Hey!
Hey!
Hey!
P.S

C


C♯m
A
B
G♯m
A
F♯m
*Gtr 2
mf
*Organ arr for gtr
Gtr. 1
Riff A


B
End Riff A
A
F♯m
G♯sus4
F♯m
E
D
C♯m
B
A
G♯
C♯5
P.S.
P.S.

D

Gtr. 2 tacet

N.C.

Oh.

Gtr. 1

1 1/4

12 12 12 12 11 (11) 9 11 11 9

7 9 7 9 7 9

Oh. Oh.

15ma

P.H.

w/ bar

+1/2

(11) 8 (8) -1 -4 1/2 -2 +6

*Vocal pitches approximate

Oh.

loco

w/ bar

11/12 (12) 13 (13) 13 (13) (13)

-3 -3 -3

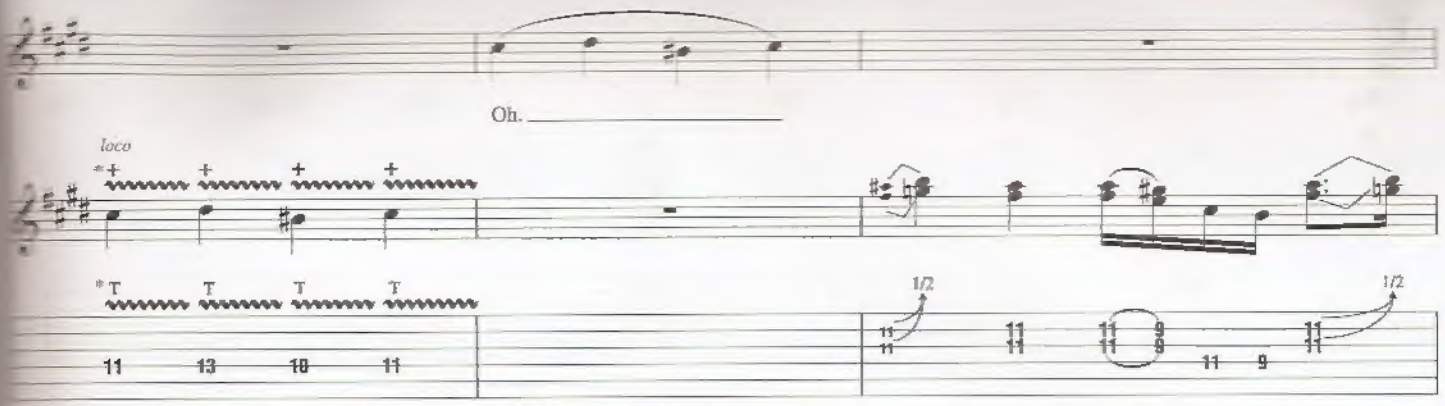
Oh, oh.

8va

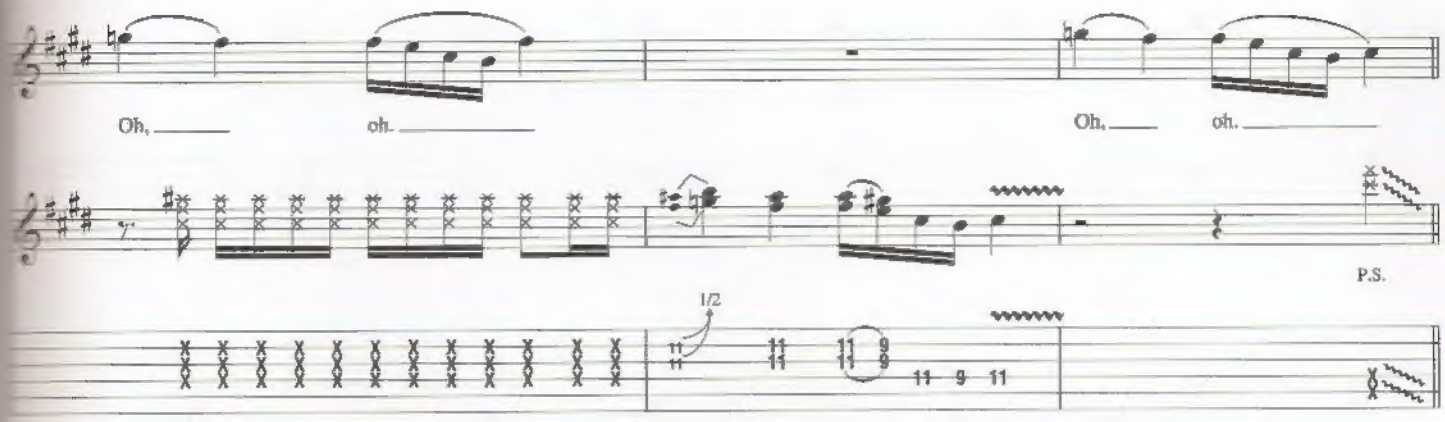
3 3 3 3

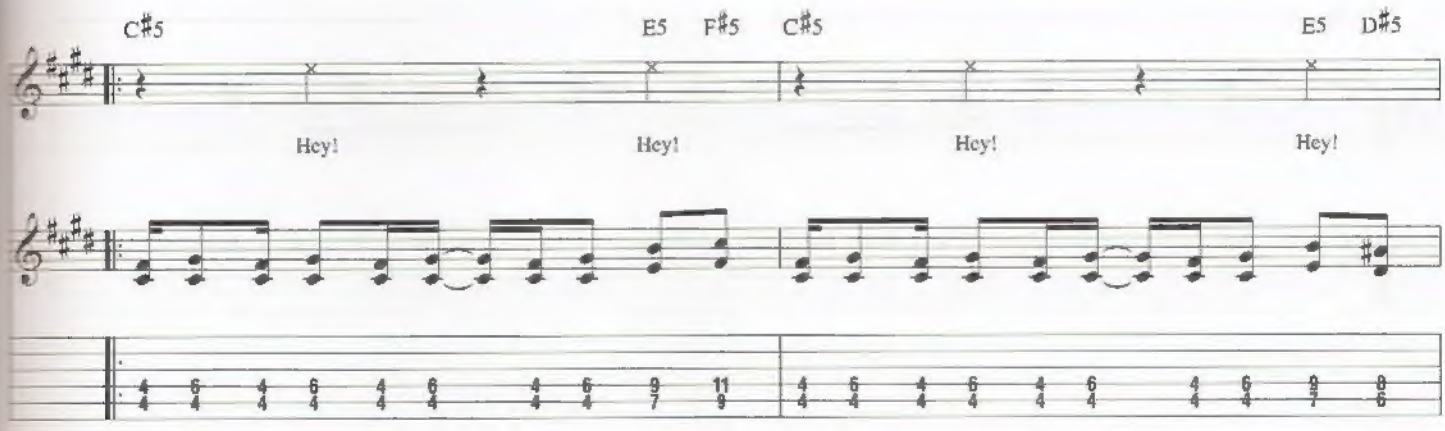
**w/ slide

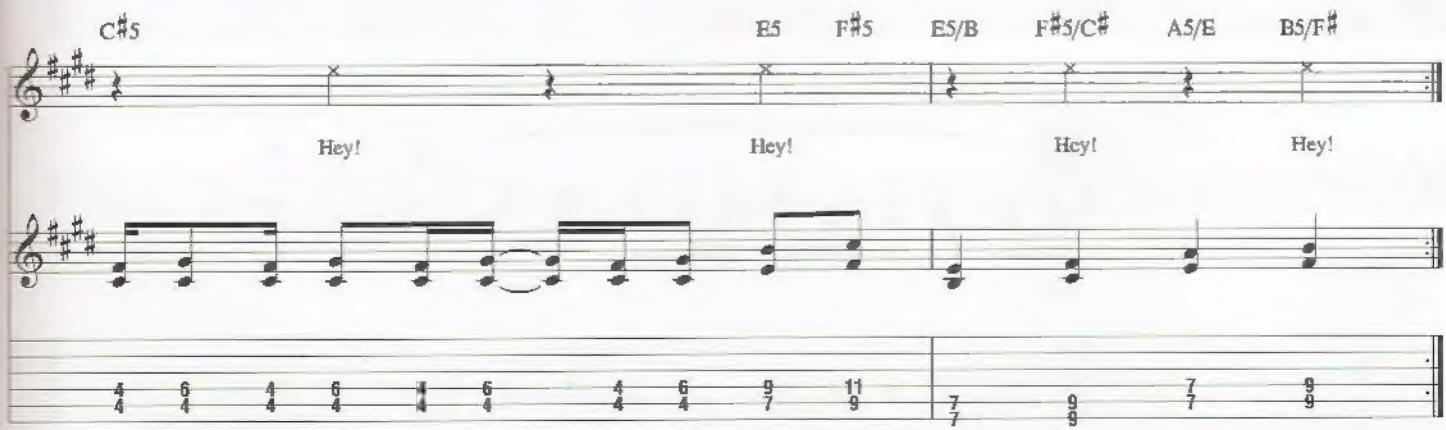
**As in Intro



*Tap w/ slide; vib. achieved by rubbing slide back and forth rapidly across string.





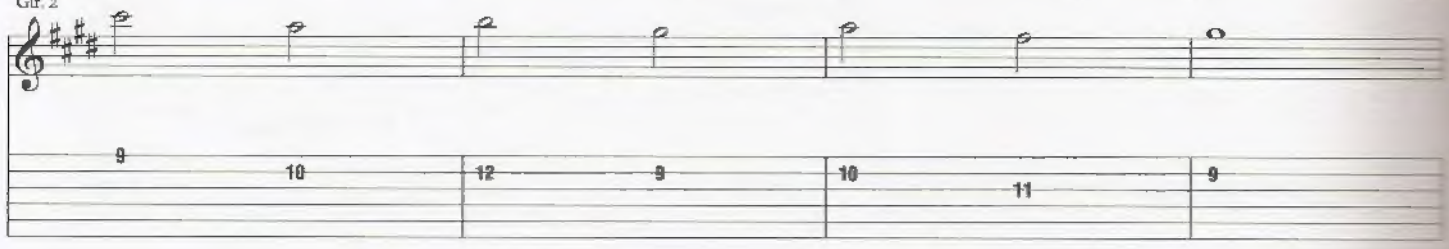


E

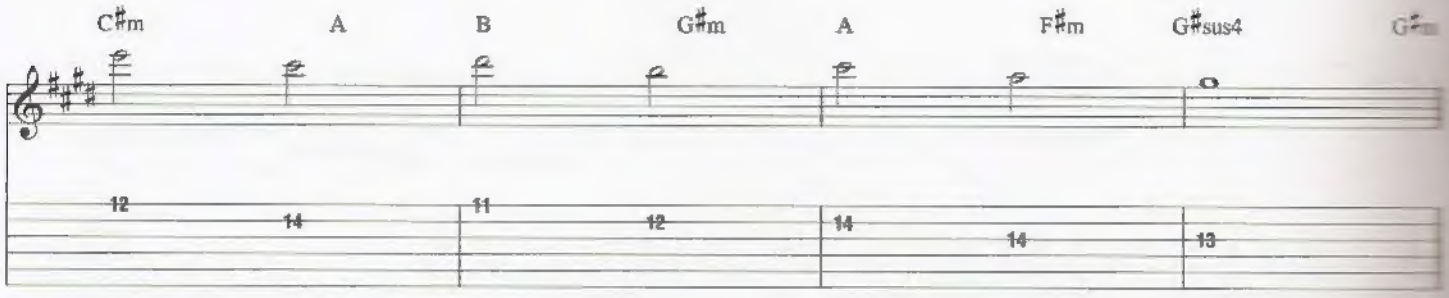
Gtr. 1: w/ Riff A (2 times)

Gtr. 2

C♯m A B G♯m A F♯m G♯sus4 G♯m



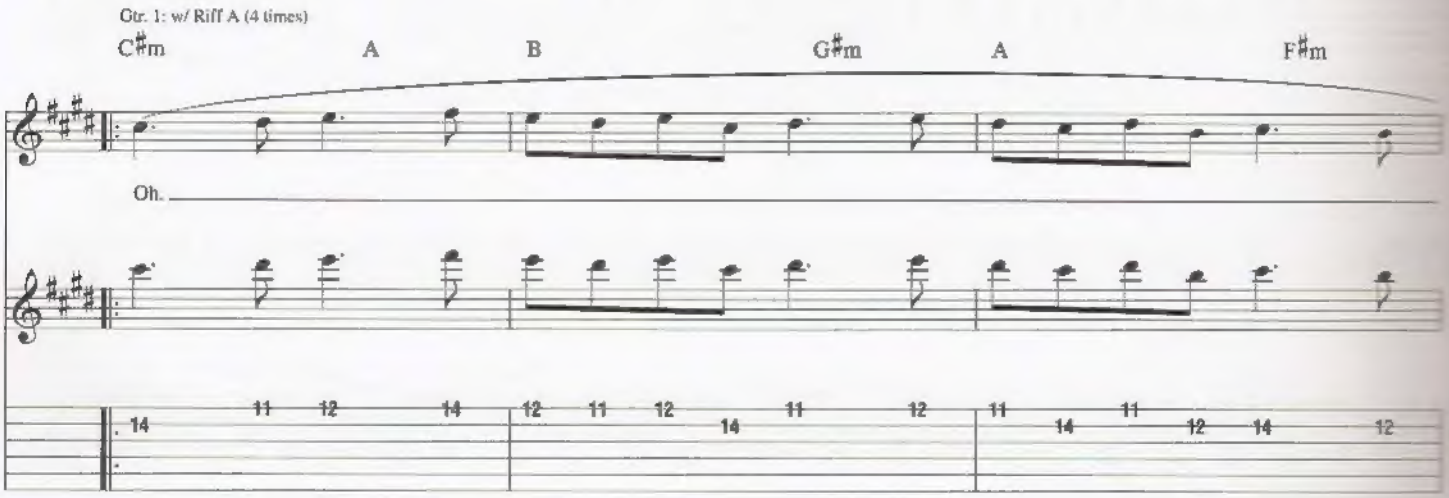
C♯m A B G♯m A F♯m G♯sus4 G♯m



Gtr. 1: w/ Riff A (4 times)

C♯m A B G♯m A F♯m

Oh.



G♯sus4 G♯m C♯5 B5 F♯5 C♯5

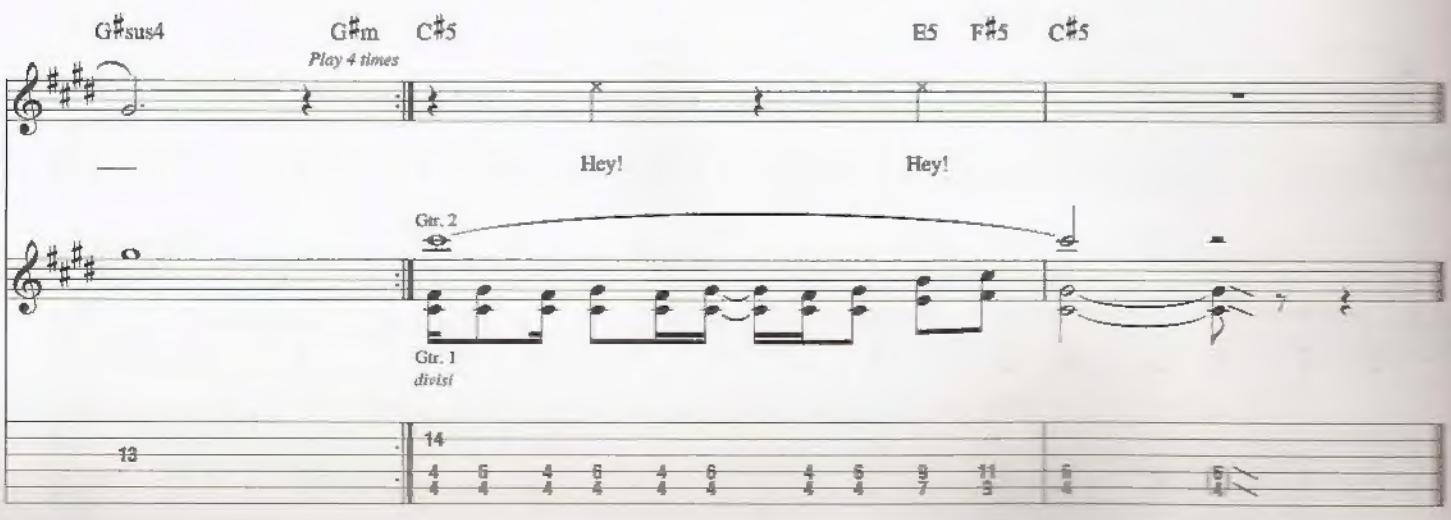
Play 4 times

Hey! Hey!

Gtr. 2

Gtr. 1

divisi



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